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Exclusive BIG interview with Kevin Shields inside

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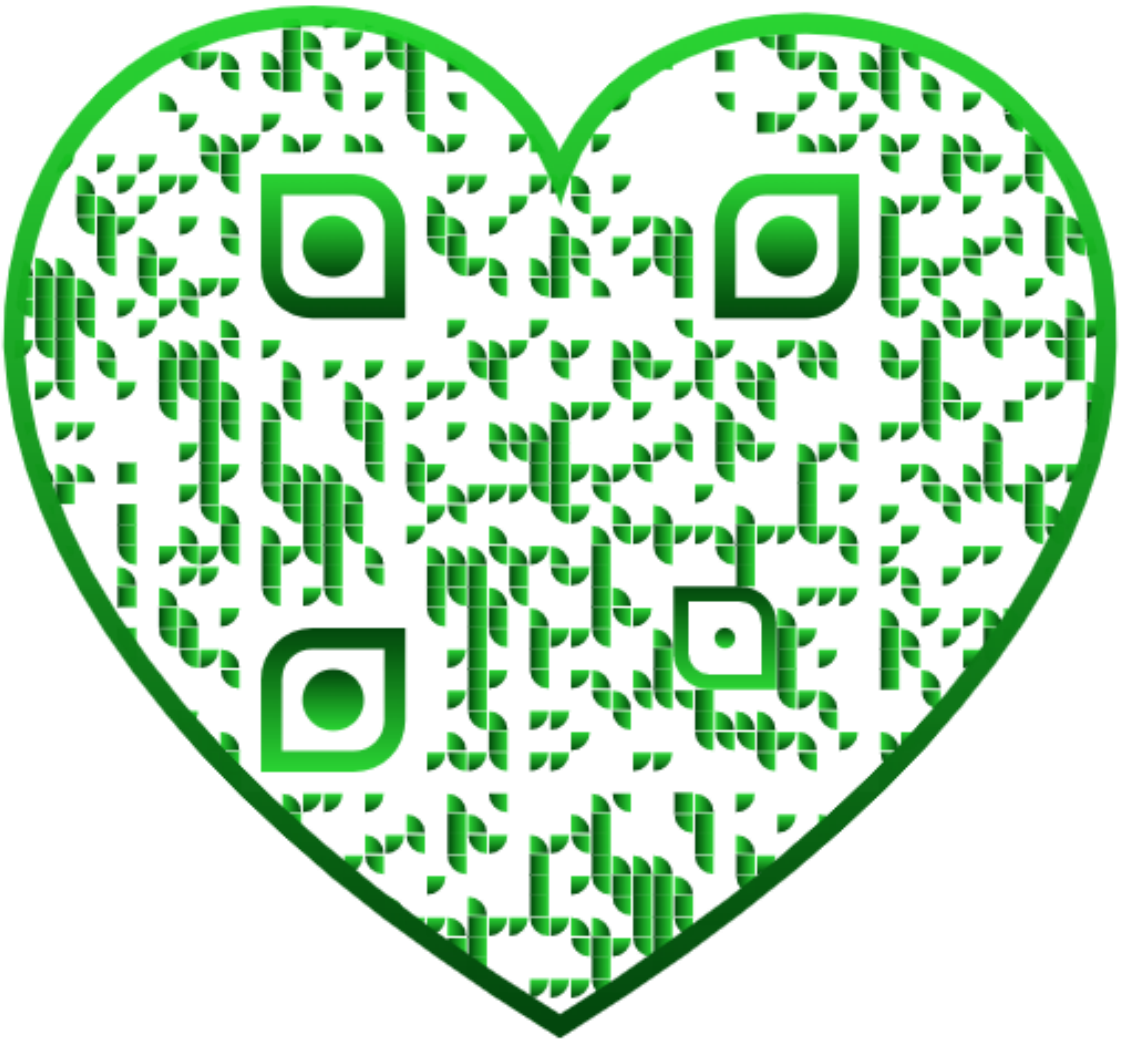

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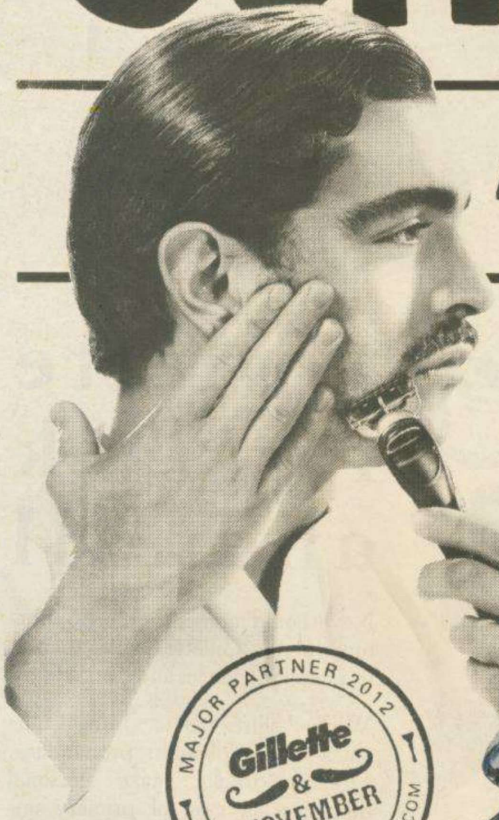

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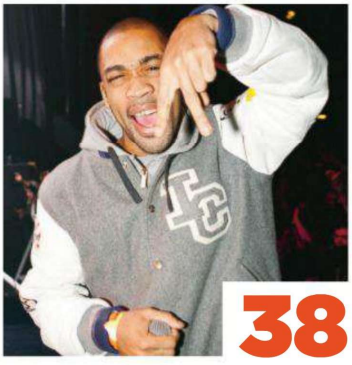

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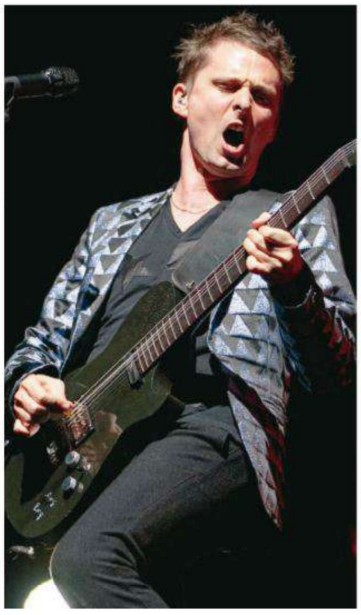

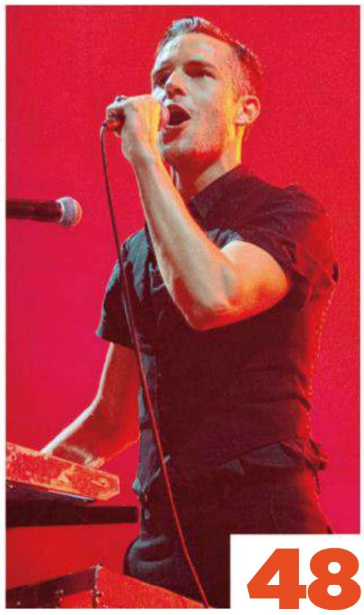

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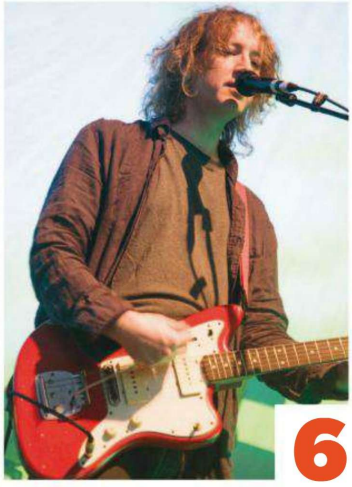

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"BASICALLY, IT STARTED IN 1996"
WHOOP! MY BLOODY VALENTINE'S NEW ALBUM IS READY AT LAST!

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COVER PICS: DAVID EDWARDS, GETTY, REX, CAMERA PRESS/STEVE DOUBLE

ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

LISTEN TO EVERY TRACK ON NME.COM/REVIEWS NOW!

TRACK OF THE WEEK

FOALS

Inhaler

Holy shit, Foals just got sexy. If 'Balloons' and 'Cassius' acted as the spokes for the taut, mathy spasms on 2008's debut album 'Antidotes', and 'Spanish Sahara' was the expansive introduction to the wider landscapes of 2010's follow-up 'Total Life Forever', then what does 'Inhaler' hint about the forthcoming 'Holy Fire'? It's dirty. It's heavy. It's got, as Yannis told *NME* earlier this year, "swampy, stinky grooves". And above all, it's unbelievably good. Within the five minutes of 'Inhaler', there are so many curveballs. It begins with intricately picked guitars and a throbbing bassline (so far, so Foals), and then: "*Sticks and stones/May break my bones/I make believe...*" Yannis' vocal, this time, is not so much a yelp or a fragile wisp as a (still petulant) coo. Never have lyrics about claustrophobia sounded so damn come-hither. Then, just as you're settling into Foals gone funk (well, their own spiky version of it), a tense wash of guitars kick in, things get heavy, and Yannis raspily screams about how he "*can't get enough space*" and then, bang: RIFFS. 'Inhaler' is the most direct track the band has put out to date. It's like Pulled ApartBy Horses dosed up on Prince. It's unsettling. It'll leave you, like its subject matter, gasping for air and then drag you straight back in. Oh yeah, and it's EXCELLENT.

Lisa Wright, writer

> ***Never have lyrics about claustrophobia sounded so damn come-hither***

JACK WHITE

Blues On Two Trees

Jack White is a man of many talents. Incendiary guitarist, gifted pastry chef, tender and gentle lover. To his list of accomplishments we must now add 'rapper'. He won't be challenging Nas, Eminem or Will Smith for their crowns, but he does have an eye for a solid pun. The talking trees "*bark*", you see?

Kevin EG Perry, writer.

MY CHEMICAL ROMANCE

Boy Division

Hahahahahahahahaha, '*Boy* Division', GREAT PUN GUYS. But seriously. 'Boy Division' is actually right lively, like that (briefly amazing) band The Blood Brothers injected with stadium choruses and, right at the end, a riff that screams "CIRCLE PITS", "BLOOD" and "HEADLINING READING AND LEEDS IN 2013".

Tom Howard, Reviews Editor

CHARLIE BOYER & THE VOYEURS

I Watch You

Charlie Boyer & The Voyeurs make New York art-punk like it's the '70s. Tom-Verlaine-in-Television vocals? Oh yes. Thundering riffs straight from Richard Hell And The Voidoids? Most definitely. They've even got haircuts to match.

Jenny Stevens, Deputy News Editor

JAWS

Surround You

Birmingham's having a sunny Autumn, if the totally tropical sounds coming from B-towners Jaws are anything to go by. 'Surround You' comes on a bit like Yeasayer, but a Yeasayer who smile occasionally and listen to Friendly Fires all the bloody time. Absolutely scorching.

Jamie Fullerton, Features Editor

FOUR TET

Lion (Jamie xx remix)

Jamie xx is a vulture. He gnaws Four Tet's 'Lion' down to its bare bones, spits up some subterranean bass, and just as you think it's all over, carries it off into the sky with a few slick and sensuous chords. Here's hoping he's got a busy year ahead, turning out unflappably brilliant remixes outside of The xx.

Lucy Jones, Deputy Editor, *NME.COM*

THE WEEKND

Enemy

It's interesting that The Weeknd 'samples' The Smiths' 'Please, Please, Please, Let Me Get What I Want' here. Not because Morrissey has been distorted to sound like Stephen Hawking, but because he'd probably disagree with The Weeknd's seduction technique: "*I'm just trying to make you come without a word*". Not Mozza's style.

Eve Barlow, Deputy Editor

SUN INDUSTRIES

Shiver

So the Noel Gallagher-affiliated Ignition Records have started a singles club, and here's the first instalment. The band whose music they're putting out, Sun Industries, are thus far shrouded in KLF-style mystery, but the falsetto-topped electro-raunch of their debut single is exciting enough to make us want to find out more.

Hamish MacBain, Assistant Editor

TEMPLES

Shelter Song

Freshly signed to Heavenly (home of Toy, among many others), Temples are London's latest immaculately styled kids fixing their neo-psych kaleidoscope across the capital. Coming on like a stoned version of their label mates, 'Shelter Song' is a magic carpet ride away to another world where the fridge is always stocked with special brownies and everyone has great hair.

David Renshaw, writer

JO MCCAUGHEY

RATKING

Comic

You know when you hear a band and think "Woaah, WTF just happened?" That's Ratking. The siren sounds and harsh flows of 'Comic' bundle you into a half-lit warehouse, push you around, and leave you lost and sweating. Ouch. But good 'ouch'.

Siân Rowe, Assistant Reviews Editor

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UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs

IT'S ABOUT BLOODY TIME

***Kevin Shields** lifts the lid on the new My Bloody Valentine album that's been 21 years in the making*

MAIN EVENT

Can it really be true that one of the longest-awaited records in rock history will finally be released within weeks? Noise-pop legends My Bloody Valentine have claimed the follow-up to 1991's revered 'Loveless' will be out in December 2012.

"We're halfway through mixing," MBV's mainman and in-house perfectionist Kevin Shields exclusively tells *NME* of the band's third album. Recorded almost entirely on analogue equipment at Kevin's own studio and set for release on his own label, its existence is the result of Shields rediscovering, updating and completing the album he began in 1996, but scrapped in 1997. He now describes the record as "conceptual" but "not wilfully weird".

MBV will premier material from the album when they headline Japan's Tokyo Rocks, a 60,000 capacity urban festival curated by Creation boss Alan McGee, which takes place in May 2013. Shields also says there will be a small UK warm-up show and an EP of completely new songs to follow next year.

How does the new album sound?

"Pretty good, it's kind of different-ish and the same-ish. It's warmer, and it's a more emotionally connecting record than anything we've done before."

Are these songs that have been gestating over the course of the last 21 years?

"Kind of. Basically, it started in '96. Colm [Ó Cíosóig, drums] and Debbie [Googe, bass] had left and I started making this record. I gave up in '97. It started as a quite conceptual thing because I purposefully didn't want to write songs in a linear fashion. It kind of became nothing because it was just a lot of ideas as opposed to songs and structures."

So what changed?

"I listened to all that stuff again during the remastering [of MBV's back catalogue, re-released earlier this year]. I really liked the guitar sounds in particular."

Is there as big a leap sonically with the new album as there was with 'Loveless'?

"We have to remember when we released 'Loveless' a lot of people thought it was much less strange than they were expecting, but with time it was seen for what it was, properly. I think with this record, people who like us will immediately connect with something. Based on the very, very few people who've heard stuff some people think it's stranger than 'Loveless'. I don't."

This will be one of the most long-awaited albums in music – are you nervous or confident?

"I'm expecting some trouble but, you know what? I don't care about all of that.

MBV (l-r): Colm Ó Cíosóig, Bilinda Butcher, Kevin Shields, Debbie Googe

Kevin onstage during the MBV comeback tour in 2008

TOKYO ROCKS

My Bloody Valentine are the first headliners to be announced for 2013's Tokyo Rocks festival, taking place at Tokyo's Ajinomoto Stadium on May 11 and 12.

They're promising to play new material, but how much of the new album will they play? "We'll already have four new songs in our set but we're going to do at least one song that we've never played before, just to make it more special," says Kevin Shields. The festival is curated by Alan McGee – does this mark a burying of the hatchet with Alan after all these years (and that reputed £250,000 McGee spent on 'Loveless')?

"Yeah, but it's never been as bad as you might imagine. It's not been that bad from my perspective. Alan says some silly things but so do I sometimes too."

I know it's a record that's going to mean something to a significant amount of people who really liked us. The rest, I don't really care about."

Do you have a title?

"Nope, I'll wait 'til the very last minute. We're still trying to get the artwork together – that's our biggest problem at the moment. The title will be easy. I just have to commit to something in the end."

What are the standout tracks?

"Bearing in mind they don't have any names, there's one song that's a real pop song, though the arrangement isn't very pop – it's two verses with a long middle-eight and then an instrumental ending with vocals from Bilinda [Butcher]."

And there'll be a new EP of songs not on this new record?

"Yeah, that's the next thing after I finish this mixing – I'm straight into live rehearsals with the band."

When can we expect the EP?

"Definitely next year – we're taking the approach of how we used to do things – we've pretty much always played live songs before they came out."

Are there any plans for UK shows?

"We'll do something for sure. We'll definitely do some UK gigs, and we'll do a little warm-up gig, probably in January."

A third MBV record has been promised so many times that we won't totally believe it until we have it in our mitts; after all, Shields declared it "three-quarters finished" way back in 2007. But a flurry of recent MBV activity – including the group's two-year comeback tour , which took in performances at Coachella, Benicássim, Bestival and the 2009 All Tomorrow's Parties Nightmare Before Christmas event – proves that the band are back in business. Not that Kevin will make a big deal of it: "I've been busy the whole time so it doesn't feel that weird – it just feels like more activity."

FOREVER DELAYED?

Other big albums we've been waiting a very, very long time for

DR DRE
'Detox'
Number of years in gestation: 11

What they say: "The most advanced rap album ever!" producer Scott Storch said of its first draft back in 2001.
Latest news: A proposed first single with Jay-Z was shelved but two smash singles have emerged since 2010 and the album remains, allegedly, imminent.
Why do we care? Because it's claimed to be Dre's last, and we all want to know if he'll regenerate, like that other kick-ass Doctor.

THE AVALANCHES
Title: TBA
Number of years in gestation: 12

What they say: Work on the follow-up to 2000's sampling colossus 'Since I Left You' allegedly began around 2005.
Latest news: Ariel Pink, Danny Brown and Jennifer Herrema, formerly of Royal Trux, have claimed to be working on tracks, and a new track, 'The Cowboy Overflow Of The Heart' emerged in August.
Why should we care?: Just to watch the clearance writs fly around like bullets in *The Raid*.

LAURYN HILL
TBA
Number of years in gestation: 14

What they say: After her 1998 debut 'The Miseducation Of...', Hill turned her back on the music industry, releasing only a set of new songs on an 'Unplugged' album.
Latest news: Insiders have claimed she's been writing all the time. Last month, Nas collaboration 'Black Rage' emerged.
Why do we care? Because it'll either be a return to form or a splurge of freeform jazz-hop about the evils of the music industry.

LOVE TO 'LOVELESS'

Tom Dougall, singer of Toy, on MBV's masterpiece

"'Loveless' has a mysterious atmosphere unique to itself. I love the waves of tremolo that ripple through it to give this beautifully warped effect. I was about 14 when I first heard it, and it was one of the first alternative rock albums I ever got into. It's sheer escapism. I don't know if there's anyone making music that it hasn't influenced in some way, directly or not, good music or bad. It had a huge impact. I'm pretty sure the new album will be amazing – everything he's done's been brilliant. I really liked those tracks he did for *Lost In Translation*. He's certainly been working on it for long enough."

WORDS: MARK BEAUMONT PICS: GETTY, REX, JOEY MALONEY

This year's decor was a little less lavish than last

A euphoric Gus went wild with the thumbs-ups

AN AWESOME WIN

Bookies' faves Alt-J scoop the Mercury for debut album 'An Awesome Wave'

In true Spinal Tap style, the first thing Alt-J do after winning the Barclaycard Mercury Prize and giving a euphoric albeit slightly shell-shocked press conference is get trapped in one of the labyrinthine corridors underneath Camden's The Roundhouse.

Fortunately, *NME* is on hand – if not to provide direction, then at least to offer congratulations and remind them of the unlikely beneficiaries they told us they'd pass the £20,000 prize to: the Black Panthers. Guitarist Gwil Sainsbury is no longer so sure this is a good idea. "Are they even still going?" he asks. "I'm not sure they still exist." Keys player Gus Unger-Hamilton laughs: "They've reformed because they've heard there's some coin in it."

Half-an-hour after the announcement, the band are buzzing. "We're rich with adrenaline," says frontman Joe Newman, still grasping the prize itself.

And with money? "And with money, which is in Gus' breast pocket. We're kind of freaking out at the moment. We're on a high. Not a Klaxons high, just high-high."

You might expect the band to feel under a new pressure of expectation, but Gus thinks the opposite. "It takes the pressure off. We're now forever Mercury Prize winners." Drummer Thom Green is feeling suitably Zen: "All we've ever done is what we wanted to do. We've worked hard at it."

There's no rest for the band, as they go straight back to work with a gig in Oxford the night after. They're also itching to get back in the studio. "I think we've got some great songs coming up and the second album is looking fun," reveals Joe. "In terms of audience expectations after winning the Mercury Prize all I can say is, basically: 'Watch this space'."

WHAT THE TWITTERATI SAID

EXAMPLE: "Gonna buy the Alt-J album today because I can't think for myself and I've been listening to the Speech Debelle album since 2009."

JESSIE WARE: "Sorry to everyone who put money on me! I owe you all a drink! Such a great night and big congrats to Alt-J xxx."

THE MACCABEES: "If anyone finds a Mercury nominee award with The Maccabees engraved on it, please let us know."

FRED MACPHERSON, SPECTOR: "Wait, 'Velociraptor!' didn't win?"

EGYPTIAN HIP HOP: "Triangles are officially ruined."

IN THE BUFF!

Kate Nash's shock Halloween show

Halloween: a time for pumpkin carving, dressing up and – if you're Kate Nash – meticulously recreating a 2001 episode of *Buffy The Vampire Slayer*.

At the Hackney Picturehouse in East London, the recent riot-grrrl convert gathered singer-songwriter Emmy The Great and a cast of friends to pay tribute to the show.

With Nash dressed as Buffy and Emmy as sidekick Willow, they performed grunge-rock versions of the songs from 'Once More, With Feeling', a 2001 episode in which Buffy and her gang were possessed by a demon with a thing for showtunes.

The gig marked a personal victory for both performers. Nash told *NME*: "Me and Emmy were spending loads of time together over the summer and we used to just drink bottles of wine and watch Buffy. Doing this show is my biggest dream coming true."

Nash credits Joss Whedon's cult show as being a formative influence on her teenage life. "Buffy was my first obsession," she says. "It validated being a teenage girl. All those things that are usually made fun of – being girly, being seen as stupid and stuff – Buffy was all of those things. But she was also the Chosen One and saved the world."

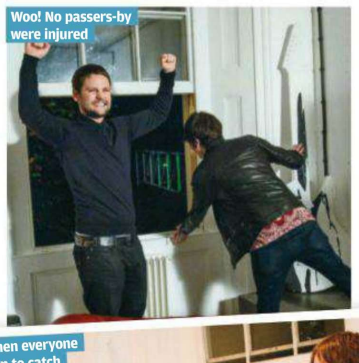
The pair are planning to make the Buffy show an annual event, but neither were for leaving Halloween there: earlier that day she debuted new track 'Fri-End?' with a vampire-themed video, while Emmy has filmed a horror video for her festive track with Tim Wheeler, 'Zombie Christmas'.

'Mon the Buffy: Nash in costume

Up first in the TV chucking, Kieren from The View...

... watched by Eugene McGuiness and host Gordon Smart

A flatscreen would be easier, Kieren...


Woo! No passers-by were injured

Gordon and Eugene discuss box-hurling tactics...

... and it's time for the second telly to bite the dust

Just time to survey the destruction...

... and then everyone sat down to catch Jools Holland

"IT WAS MY TV THROWING DEBUT!"

This Feeling TV is bringing indie and anarchy back to the small screen

Television and indie have been occasional, sometimes brilliant, usually short-lived bedfellows. There is a grand tradition of infiltrating more mainstream shows (think the Roses on *Top Of The Pops*), but dedicated indie programmes tend to be much talked about by a small-but-loyal audience, before being axed by heads of programming hoping for X-Factor figures. Yes, Jools is ploughing into his 41st series, but it feels like we could do with something a bit more – marketing-speak alert – youth-orientated.

Enter *This Feeling TV*. Taking their name (and theme music) from Kasabian's 'Last Trip (In Flight)', This Feeling began six years ago as a London club night that over time became an anywhere-that'll-have-us club night and record label. And they've just aired the first episode of their new TV show. "We love watching all those old clips on YouTube of stuff like *The White Room* and *Naked City*," says creator Mike Jonns, "and we wanted something like that... we just thought, 'Rather than waiting for someone to do it, let's just make one ourselves."

Anchored by Gordon Smart of Xfm/*The Sun* fame, it takes place in London's Vibe Bar, in front of an invited audience. The debut show includes live performances and interviews with Eugene McGuinness and The View, as well as chats with The Cribs and Alex James. To give you some idea of the tone, The Cribs confide they once asked for – and received – naked pictures of *Golden Girls* actress Bea Arthur on their rider, while Alex James is interviewed in a public toilet and describes Damon Albarn's pissing style as "accurate, with good pressure".

There's also a contest that involves all the guests throwing a TV out of a window. "It was my TV-throwing debut," Eugene smiles after seeing off Kieren from The View but losing out to the host. He is positive about the show's goals. "Music shows normally feel a bit regimented and sterile, but this has the atmosphere of their club nights, so it's mega." Kieran agrees: "I remember seeing bands like Oasis and Supergrass on *TFI Friday* when I was really young and thinking, 'Wow, they're cool as fuck!' There's a massive need for a TV show like that."

Despite the TV-throwing/piss anecdotes this is still very much a 'serious' music show. Each episode opens with a relatively unheard-of act showing off their best tune (Eugene goes for 'Sugarplum'), then finishes with a more established band doing something unique (Kyle does a piano-only 'Tacky Tattoo'). Coming weeks are due to feature Muse, The Killers, Johnny Marr and Kasabian. "We've spent years getting on it with musicians at the club," says Smart. "So we're calling a few favours in now."

At present, the show is airing weekly online, but there are talks to bring it to terrestrial TV. "The good thing about doing it this way is that when we do get there, they can see that we know what we're doing" says Mike Jonns, "so you don't get some exec messing around with it and making it rubbish." Fingers crossed that it all works out, and that *This Feeling TV* will soon be giving Jools a few sleepless nights.

THE BEST OF ROCK'N'ROLL TV

L7 ON THE WORD, 1992
Tampon-chucking frontwoman Donita Sparks gets bottom-half naked during 'Pretend That We're Dead' on Channel 4's yoof TV flagship.

SHAUN RYDER ON TFI FRIDAY, 1996
Chris Evans offers Shaun his loafers if he can get through the live interview without swearing. Shaun fails. In style.

THE KOOKS ON POPWORLD, 2006
Luke Pritchard is fuming after Simon Amstell's 1,324th question about his ex Katie Melua. Rest of UK is highly amused.

NOEL AND PAUL ON THE WHITE ROOM, 1995
Two generations of Britpop hero meet on Channel 4's long-lost minimalist music show. The '90s were defined here.

IGGY POP ON SO IT GOES, 1977
The punk godfather's expletive-strewn performance led to the cancellation of Factory boss Tony Wilson's Granada TV show.

WORDS: KEVIN EG PERRY, HAMISH MACBAIN, DAN MARTIN PICS:

WRONG AND DANCE

Courtney Love is reportedly working on a musical based on the songs of Nirvana. Whatever next? Here are more musicals we never want to see...

KRAFTWERK

TITLE OF MUSICAL: ***Trans-European Murder Express***

SYNOPSIS: An Agatha Christie-style murder mystery set on a train in the near future – the Trans-European Express. After a model is murdered, the suspects – a wine waiter, an heiress, a shady Turkish businessman, an Earl, an American floozy and a jockey – are interviewed by four robotic detectives from the Düsseldorf Cyber-Police. Their investigations are seldom aided by each character's tendency to repeat the same phrase over and over for six minutes to a propulsive electronic backing.

KEY MOMENT: The pocket-calculator solo in minutes 25-32 of the extended version of the theme tune.

THE CRITICS WOULD SAY: "Sadly, some of the lead performances were a bit stiff."

THE LIBERTINES

TITLE: ***Boyz N The Band***

SYNOPSIS: 2054: an aged grot'n'roller discovers his grandson wearing a red tunic he had in a chest in the loft. He explains he used to wear it at the LA2 back when commercial indie ruled the airwaves. When his baffled grandson asks why, he sits down and recounts the "greatest homoerotic love story of the early 21st century...".

KEY MOMENT: Dom Masters singing 'Stan Bowles' as the 853 Kamikaze Brigade do lemming-dives off the front of the stage.

WHAT THE CRITICS WOULD SAY: "Festooned with a cast of colourful Cockney characters, from Fivebellies 'Shitface' McGinty to Nice Jim The Axe Murderer, this is a slice of authentic East End life for people too scared to go near that dump."

OASIS

TITLE: ***I Can See A Liar***

SYNOPSIS: Noel and Liam are both being interviewed by journalists on separate sides of the stage. Each goes over the same key events, but each remembers them completely differently, leading to many Highly Ironic Moments.

KEY MOMENT: The sequence wherein Alan McGee sings 'Shakermaker' while building himself a house out of Plasticine as a girl called Elsa sprinkles Alka-Seltzer over a magic pie full of minging birds in the skeeyeeaye.

WHAT THE CRITICS WOULD SAY: "Move over *Jersey Boys*. Stand aside *Mamma Mia*. A little to the left, *We Will Rock You*. If you ever wondered what happened to the 'Wonderwall' band, this will fill you in, in fine style."

JOY DIVISION

TITLE: ***Joy To The World***

SYNOPSIS: Basically a sing-song re-working of Christmas cinematic classic *It's A Wonderful Life*. Ian Curtis is sitting in his Macclesfield home, contemplating ending it all, when he is visited by an angel. The heavenly visitor tries to dissuade him from doing so by showing him tableaus from his life, allowing us to flash back through the story of Joy Division in a series of vignettes.

KEY MOMENT: The surprise, if factually incorrect, happy ending, culminating in a full-cast, jazz hand-waving singalong of 'Love Will Tear Us Apart'.

WHAT THE CRITICS WOULD SAY: "Justin Lee Collins was born to play Bernard Sumner. The same cannot be said for Gareth Gates' Tony Wilson."

RAP, BANG, WALLOP!

Delphic trade blows on and off camera – it's all in the name of finding a new sound, says ***Jenny Stevens***

"Seriously, what could be better than three bandmates punching the shit out of each other?" Delphic's singer James Cook is looking down on his two bandmates, who are rolling on the floor of an elaborate Parisian dancehall, pummelling each other's flesh in slow motion beneath a gigantic chandelier. A dishevelled-looking Matt Cocksedge, guitar player, crawls up, saunters over, and trumpets proudly, "There's a moment coming up soon where Rick [Boardman] just keeps slamming my head into a step." "Yeah, yeah," bandmate Rick chips in, "Just repeatedly – bam! Bam! Bam!"

Delphic are gathered today, suited in some fine French tailoring, to knock 10 bells out of each other for the video to their comeback single 'Baiya', for which the premise is simple: run around the French capital, James Bond-style, after getting into a scrape over a girl.

"The video's kind of like the catharsis after writing the record," James says, of their follow-up to 2010 debut 'Acolyte'. He looks on as Rick runs past arm-in-arm with the femme fatale, followed in close pursuit by a camera on a makeshift set of wheels that looks like something from *Robot Wars*. "The songwriting process is kind of like a psychological battle with the three of

us. We have really bad relationships at times. You know when you're so close with someone and arguments don't matter? That's what it is every day," he says, with the air of someone who's just come out of therapy. So is there an element of autobiography in the video? "Oh God, we're terrible with girls, especially me and Rick. When we were in Australia we both really liked this girl and we spent the whole evening arguing about it in front of her. In the end she just walked out".

Part of it, he says, was the pressure of relentless touring. After the whirlwind of being signed to a major label, putting out their debut and touring the world, the trio returned briefly to the flat they all shared in Manchester before setting off to crack on with writing the next record. "We got home and went straight out to this barn in middle England somewhere to write, but we had terrible writers' block. We hadn't done anything new for two years. It was like we'd forgotten how. So we just hung out in this cold barn reading stories to each other," Rick says. "That lasted for about six months. We tried lots of different avenues..." he pauses. "Oh God I almost said 'to try and find ourselves' then but that sounds horrendous!"

"It was like Desperately Seeking Delphic or something" Rick concedes. "When we wrote the first record, guitar music ruled so we wanted to do something electronic. But now when you listen to the radio, electronic music has taken over. So we bought some samplers and hip-hop drum machines and started cutting stuff up".

The result is, in Dephic's own words, more "colourful" and has a "soulful groove" with more emphasis on samples rather than the sterility of industrial synths – there's even a cameo from Chicago rap troupe 2morrow's Victory. "We never have any boundaries. "That's why the album's called 'Collections' – it's a reflection of how we've tried to pull in influence from everywhere, pulling in as many sources as we could," Matthew adds.

It's a journey that took them all the way to Atlanta to record with Ben Allen, whose credits include Gnarls Barkley. "We were listening to a lot of hip-hop like J Dilla and Jay-Z and lots of '80s R&B," James says. "Wacky synth sounds with a massive fat beat, so we thought Ben would be great."

"We went there for what was meant to be two weeks, but we ended up staying for two months until he tore his hair out," Matthew recalls. "He was basically just like, 'Get the fuck out!'"

Agonising as it may have been, the result is a warmer take on the shimmering electronica of their debut. They hope there will be a wind change amid the current gust of EDM, which, they moan, "Even Florence just embraced and said, 'Fuck it, if I can't beat them I'll join them'. We just want to write something for 16-year-old kids who want to hear something new."

Last time *NME* met Delphic, they proclaimed they wanted to headline Glastonbury. Has that ambition waned as they've got older and wiser? "Of course we still do! What the fuck would be the point in being in a band if you don't? We've got so much respect for bands like Coldplay who can write a song that millions of people will like. And that's what's amazing about Radiohead – they straddle that line between something that's experimental but still accessible to the masses. For us, that is our ultimate challenge".

THE DETAILS

RELEASE DATE: Jan 28, 2013
PRODUCERS: Ben Allen (Gnarls Barkley, Animal Collective) and DFA's Tim Goldsworthy (The Maccabees)
TRACKS: 'Of The Young', 'Baiya', 'Changes', 'Freedom Found', 'Atlas', 'Tears Before Bedtime', 'The Sun Also Rises', 'Memo', 'Don't Let The Dreamers Take You Away', 'Exotic'

PICS: ED MILES ILLUSTRATION: JAMES FIRTH

NEWS OF THE WEIRD
FROM THE NME NEWSROOM

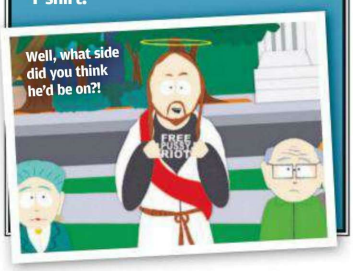
HAPPINESS IS A WARM GUM
A piece of John Lennon's tooth, embedded in a silver necklace, is touring UK dental practices in a bid to aid mouth cancer awareness. The shard is from a tooth bought for £19,000 by dentist, author and "tooth collector" Michael Zuk.

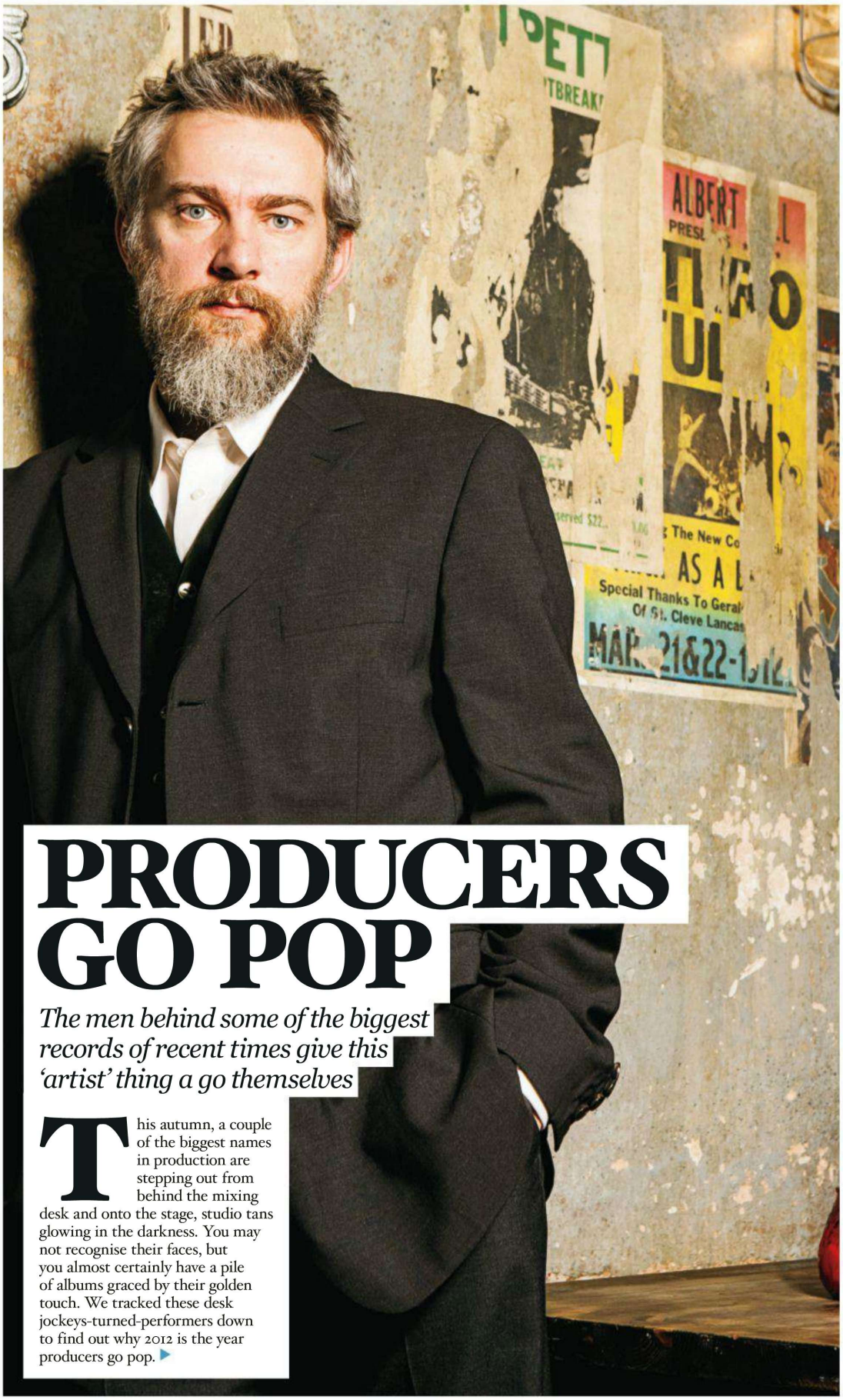
COSTUME DRAMA
Sum 41's Deryck Whibley dressed as ex-wife Avril Lavigne for Halloween; his girlfriend as Lavigne's fiancé, Nickelback's Chad Kroeger. "Hey Deryck," Chad tweeted, "loved the costumes! We were going to dress up as you guys but all the parties had celebrity themes. Haha!". Zing!

OSAMA BIN LOSER
Chris Brown continued his mission to offend everyone on Earth by dressing as a member of the Taliban for Halloween. His mum, Joyce Hawkins, waded in on Twitter, dismissing the stunt as,"Nothing more than just fun." Some mothers do 'ave 'em!

SAX APPEAL
Madness have launched an appeal for a missing saxophone that vanished following their *X Factor* performance. A statement from the band says saxophonist Lee Thompson is "distraught at the loss". Heh. Sax Appeal.

PUNK ROCK JESUS
Imprisoned Russian band Pussy Riot have an unlikely new supporter: Jesus. An animated Messiah states his support for the punks in a new episode of *South Park*. "Causes should not be worn on our wrists with a sneer," says Christ, before opening his robes to reveal a 'Free Pussy Riot' T-shirt.





PRODUCERS GO POP

The men behind some of the biggest records of recent times give this 'artist' thing a go themselves

This autumn, a couple of the biggest names in production are stepping out from behind the mixing desk and onto the stage, studio tans glowing in the darkness. You may not recognise their faces, but you almost certainly have a pile of albums graced by their golden touch. We tracked these desk jockeys-turned-performers down to find out why 2012 is the year producers go pop. ▶

WORDS: AL HORNER, LUCY JONES PICS: ANDY WILLSHER, DAN DENNISON, GETTY

ETHAN JOHNS

FAMOUS FOR: The Vaccines, 'The Vaccines Come Of Age'; Laura Marling, 'A Creature I Don't Know'; Kings Of Leon, 'Aha Shake Heartbreak'
PERFORMING AS: Solo artist

The son of Glyn Johns, a producer whose credits include The Beatles, Bob Dylan and The Rolling Stones, Ethan Johns has lived up to the family name in a 10-year career that's seen him man the controls on albums from some of the biggest names in music, from Kings of Leon to Paul McCartney. Now, Ethan is set to release his debut solo album – tellingly titled ' If Not Now Then When?' – in February 2013, having played his debut gig in London last week.

The recording involved a game of musical chairs: two of Johns' pet artists, Ryan Adams and Laura Marling, produced tracks on the album – and dad Glyn helped with the mixing. "Laura was pretty forceful about me stepping out on my own with my own songs," Johns says. "We were hanging out in the studio late one night and I was prompted to play her something I had written, just for fun, and she just had a really positive reaction. It changed my perspective on the possibility that these songs might have a life outside of my bedroom."

From there, the project "just took on a life of its own" – suddenly, Johns was an unassuming solo artist. "I'm not daunted by the whole thing but... well, I'm trying to not think about it too much," says Johns. "One of the first live shows I did, opening for Ray LaMontagne [who – guess what – Ethan has produced], I was moments away from just getting in the car and running. I sort of fell into producing records and have always enjoyed the anonymity of it, but I've always written songs. I don't know, maybe recently I just stopped worrying about what anyone was going to think about how I sing."

The result is an album of what the songwriter describes as "simple, honest" folk. Johns is presently on an 18-date tour of Britain's independent record shops to ease himself into the sensation of playing live ("It'll be a good way of finding my feet," he explains) and admits to having "picked up the taste" for life beyond the studio: "I've written two-thirds of the next album already. I just can't stop!"

However, he isn't abandoning his production talents for solo stardom entirely. "As long as I'm in the studio making records with someone, then I'm happy. There's aspects to both I enjoy. You find out a lot about yourself in the songs you write,

Paul Epworth waits around for Adele's contribution

things you sang at first without knowing why," he says. "And, well, that's a lot cheaper than seeing a therapist."

NIGEL GODRICH

FAMOUS FOR: Radiohead, 'OK Computer'; Beck, 'Mutations'; Travis, 'The Man Who'
PERFORMING AS: New band Ultraista

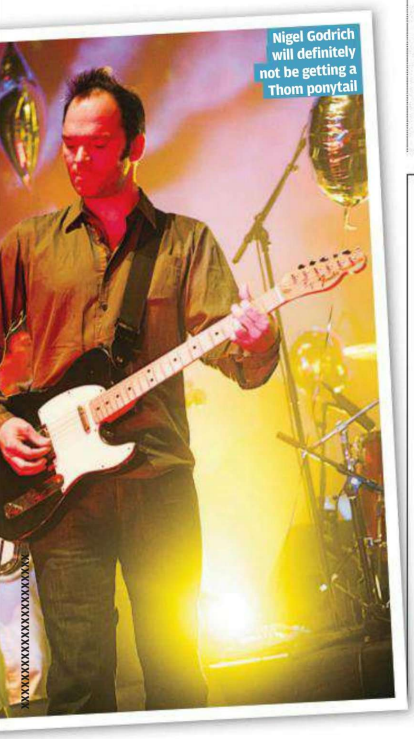
At just 26, Nigel Godrich helped Radiohead realise 'OK Computer', the pearl in a glittering production, engineering and mixing career that stretches to more than 50 albums over a couple of decades. At 41, Godrich is now taking to the stage as Ultraista (whose debut album is reviewed on p45), though he doesn't sing – that's for frontwoman Laura Bettinson – and he's not begging to be redefined as a pop star. "It's not like some fucking vehicle for all the ideas I've ever had," he says, with a smile. "If I'd wanted to be a performer, I'd have done it a long time ago."

The Ultraista project dates back to 2008, when Godrich and friend Gus Seyffert, inspired by Krautrock and Fela Kuti, decided to experiment with repetitive grooves. Seyffert later left - he's currently on the road with the Black Keys – but Joey Waronker, drummer in Godrich and Thom Yorke's Atoms For Peace project, picked up the reigns. The two found Bettinson at a gig in 2009, where they were impressed by her vocal looping.

Songwriting isn't an alien move for Godrich – he shares writing duties with Thom Yorke in Atoms for Peace. Godrich says his production methods aren't far removed from the process either. "You're constructing songs in the studio, taking things and throwing them against the wall and seeing what sticks," he explains.

However, Godrich is outside his comfort zone on stage. Firstly, there was the change of instrument to contend with. "I'm not a keyboardist, I'm a guitarist, but I've lost interest in guitar music because I'm bored with that," he says. The project, primarily, is a chance to add some variety to his life, to "keep the thing you do fresh". It's why one word crops up regularly in conversation with the band: fun.

Writing the album is compared to being "a stoned 15-year-old jamming in a friend's bedroom", and lyrics were written partly using words picked from a hat. Being on tour is "fun", too, "like being on a school trip to France". At their debut London show, Godrich tells the crowd: "We're doing this for fun." It's perhaps something that's possible for Ultraista, away from the mass gaze brought on by being in an occasional band with Thom Yorke. "All I've ever done is hide behind other people, which is a bit naughty," says Godrich. "I should be able to put myself out there. And that's what I'm doing now."


Nigel Godrich will definitely not be getting a Thom ponytail

PRODUCERS-TURNED-POP STARS:

ALAN PARSONS
PRODUCER/ENGINEER: Pink Floyd, 'The Dark Side Of The Moon'; The Beatles, 'Abbey Road'
PERFORMER: The Alan Parsons Project, 1975
ANY COP? Prog dadrock.

THE NEPTUNES
PRODUCER/ENGINEER: Kelis, 'Kaleidoscope'; Justin Timberlake, 'Justified'
PERFORMER: NERD, 2001
ANY COP? They only created the defining sound of the early noughties.

KANYE WEST
PRODUCER/ ENGINEER: Jay-Z, 'The Blueprint'; Alicia Keys, 'The Diary Of Alicia Keys'
PERFORMER: 'The College Dropout', 2004
ANY COP? I'mma let you finish: Kanye's the greatest producer/artist of all time!

PAUL EPWORTH

FAMOUS FOR: Plan B, 'The Defamation Of Strickland Banks'; Adele, '21'; Florence And The Machine, 'Lungs'
SOON PERFORMING AS: Solo artist

So in demand is British super-producer Paul Epworth, he's too deep in studio work to talk. But the Brit has spoken about his long-awaited solo album, which has been promised since 2008. "I'm 70 per cent of the way through it, I think," he reported earlier this year. "It's definitely much more electronic than a lot of the other stuff I'm doing." Expect some big-name guests on this one.

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You could win tickets for a Wild Belle show

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Amanda Palmer played an acoustic set in our office. See her perform new track 'The Killing Type' here.

HUEY'S NEWS
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Fun Lovin' Criminal and 6 Music DJ Huey Morgan tells us all about 'Say It To My Face', the debut LP from new band Huey & The New Yorkers.

SOUNDGARDENER'S QUESTION TIME
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Band members talk us through 'Non-State Actor', a brand new track streaming on *NME.COM*.

TALKING HEAD

DOES THE SINGLES CHART STILL MATTER?

*On the 60th anniversary of the charts (and their first publication in NME!), Radio 1's Official Chart Show host **Reggie Yates** reckons they're fighting fit*

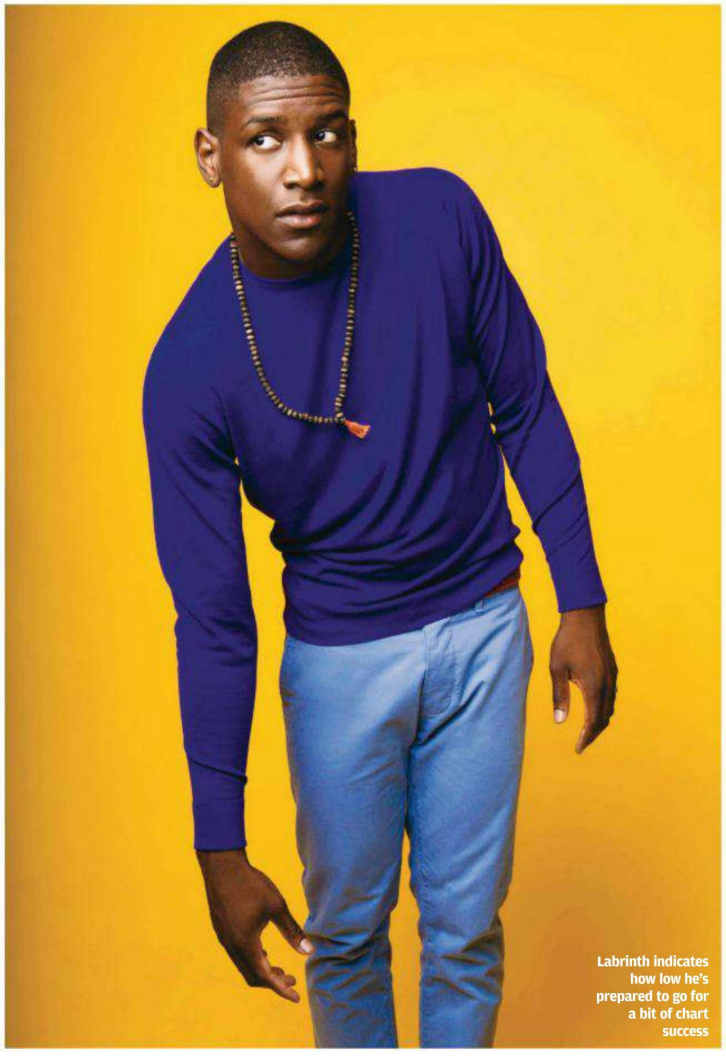
"If you really want to know why the charts still matter, ask the artists. As the presenter of the Chart Show, I see the way the artists react to the news that they've got the Number One. Dappy brought in his mum, who cried, while Tinie Tempah was running on the spot because he couldn't stay still, champagne going off everywhere. Cover Drive were crying and sobbing so much they couldn't speak when they got the news. That's awesome to see. That's when you go, 'OK, cool, this means a lot to you'.

"It was *Top of The Pops* that really got me into the charts. For as long as I can remember, I got really excited about the prospect of somebody coming out on top, and that excitement has never gone away.

"Long before *The X Factor* voting and all the rest of it, the charts put the power in the hands of the public. We, the people, decide what gets in the charts every week. We have the power to make something happen, and we can feel that our money is being spent for an impact, whether that's two quid for a CD or 50p on iTunes. In that way, my show on Radio 1 is the most democratic programme on air, because we're literally playing what people want – it's the songs we've all been buying that week.

"A lot of people ask me if iTunes and downloading have ruined the charts. In fact, I think these new developments have made it all more exciting. In most ways nothing has changed since the days of going down to Woolworths on a Saturday morning; it's just that people tend to spend their fiver online now. The big difference is people don't have to wait for labels to line up singles any more. It puts the power back into the hands of the people, and the record labels can't stand it.

"You find a track is used on TV or an advert one week and it's in the charts on Sunday. It takes me by surprise all the time – you'll get a Swedish House Mafia song that's been banging around outside the chart for months. Suddenly, they play it on *The X Factor* and it's back in the charts again. Sometimes it's a record that you love, sometimes it's a record that you hate, but I think it's wicked that it's not what a record label just decides each week what is in the charts, and it's cool that the public can determine that now. You could say it means the charts are messy these days, but on the other hand, you could say it is reflecting what people are listening to, because our listening habits are messy too.



Labrinth indicates how low he's prepared to go for a bit of chart success

> *The charts put the power in the hands of the public*

"You see lots of stories about falling sales these days too, but at the moment, singles are selling as well as they did in the '90s. I mean, massively! This weekend, Labrinth went to Number One with just under 100,000 singles sales in a week.

"I'm not sure where I see the charts going in the future. I think the big game-changer already happened the minute that downloads came into play. 'Crazy' by Gnarls Barkley went to Number One back in 2006 as a download-only single and it was one of those moments when people go, 'Holy crap!'. There's always talk about incorporating things like YouTube and Spotify plays into the charts, but I worry that they can be easily influenced – let's be honest, you can get a monkey to press a button for a record label. When people spend their own money on a track, that's something really special. A new generation of kids may be getting their music for free, but at the same time they are getting into more music than ever. For all these reasons, I think the charts are healthier now than they've ever been."

THE NME CHART

1	30	GREEN DAY	'STRAY HEART'	Warners
2	7	THE LUMINEERS	'HO HEY'	Dualtone Music
3	28	THE 1975	'SEX'	Dirty Hit
4	26	THE VACCINES	'I ALWAYS KNEW'	Columbia
5	NEW	BLOC PARTY	'KETTLING'	Frenchkiss
6	1	KODALINE	'ALL I WANT'	Sony
7	14	TWO DOOR CINEMA CLUB	'SUN'	Kitsuné Music
8	10	MUMFORD & SONS	'I WILL WAIT'	Island
9	8	THE KILLERS	'MISS ATOMIC BOMB'	Island
10	6	BASTILLE	'FLAWS'	Virgin/EMI
11	22	GAZ COOMBES	'WHITE NOISE'	Hot Fruit
12	5	JAKE BUGG	'TWO FINGERS'	Mercury
13	2	DJANGO DJANGO	'LIFE'S A BEACH'	Ribbon Music
14	NEW	LUCY ROSE	'MIDDLE OF THE BED'	Columbia
15	9	THE GASLIGHT ANTHEM	'HERE COMES MY MAN'	Mercury
16	NEW	POST WAR YEARS	'THE BELL'	Sony
17	19	ADELE	'SKYFALL'	XL Recordings
18	12	THE XX	'CHAINED'	XL Recordings
19	24	LANA DEL REY	'RIDE'	Polydor
20	NEW	OF MONSTERS AND MEN	'MOUNTAIN SOUND'	Island

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio
NME.COM/RADIO

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

Pieces Of Me
ANNIE MAC

The Radio 1 DJ on long-lost Guns N' Roses tapes, Breaking Bad anxiety and why she jacked in the mandolin

My first album
GUNS N' ROSES – 'USE YOUR ILLUSION I'/'USE YOUR ILLUSION II'

"It was a double cassette of 'Use Your Illusion I' and 'II' by Guns N' Roses. I can't remember what age I was. I had really weird taste in music. I remember going to Funderland, which was a funfair in Dublin, and I went on the rollercoaster and I had it in my pocket and it fell out and I lost it. *Gutted*."

My first gig
MOLOKO, DUBLIN

"I was 17 and I went with my friend into town. It was when their first album, 'Do You Like My Tight Sweater?' came out. Róisín Murphy came out with a megaphone and she had a dog basket as well. She used the dog basket as a prop and curled up in it onstage during the gig. Kinda strange. With it being in Dublin and with her being Irish, *all* her family came. We ended up drinking with all her uncles and aunts until the early hours of the morning."

The first song I ever fell in love with
BLUR – 'PARKLIFE'

"I was 16 in 1994. It was a really good year. I was mad into Blur; I loved the albums 'Leisure' and 'Modern Life Is Rubbish'. But 'Parklife' sealed the deal for me and Blur. There was a couple of tracks on that album where I'd turn all the lights off in my bedroom and get really deep in the way only a teenager can! 'To The End' and 'This Is A Low'. We used to try and imitate them and wear big, grungy, woolly jumpers."

The first song I ever learned to play
REM – 'LOSING MY RELIGION'

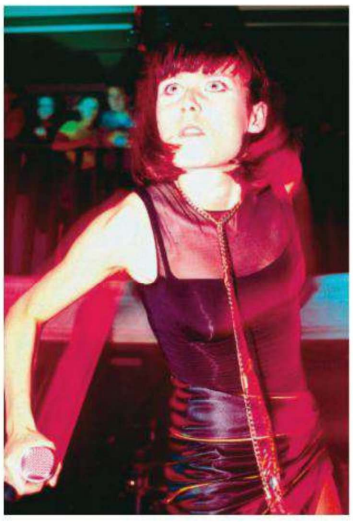
"When I grew up, everyone played instruments. Ireland is a musical country so my family was a cacophony of sounds. I played the piano, the guitar and the mandolin. On the mandolin there were only about three songs that were in any way cool that you could play. REM's 'Losing My Religion' had a mandolin you can hear quite clearly so I obviously learned that. After my mandolin teacher asked me to play the mandolin in assembly in school, I point blank refused and that was my end point. I stuck with the guitar."

My favourite lyric
VAN MORRISON – 'SWEET THING'/ BLIND LEMON – 'CHANGE'

"This is easy. In Van Morrison's 'Sweet Thing', one of my favourite songs of all time, there's a line that goes: "*I shall drive my chariot down your streets and cry/Hey, it's me, I'm dynamite and I don't know why*". I love that line. And there's another line by Blind Melon, who I was a massive fan of when I was a teenager, which goes, "*When you stop dreaming, it's time to die*". I found out that Simon Neil from Biffy Clyro has that tattooed on his midriff. Which made me love him even more."

My favourite TV show
BREAKING BAD

"I don't really watch television very much at all, although *Breaking Bad* I'm pretty obsessed with. It's proper dark – it gives me anxiety. Whenever me and my boyfriend watch it at night, the next day we're like, I wish I didn't watch it last night. Walt is such an idiot, I find him so frustrating. I shout at the television so much it does my head in, but it's like a car crash – you can't not watch it. Obviously love a bit of *The X Factor* because I love to shout at the television and love how bad it is."



Clockwise from main: Annie rocks her best Robert Smith impression; REM's Michael Stipe in the video for 'Losing My Religion'; Moloko singer Róisín Murphy; Van Morrison, who wrote Annie's favourite lyric; the cover of 'Use Your Illusion I' by Guns N' Roses; a scene from the acclaimed US TV show *Breaking Bad*

WORDS: EVE BARLOW PHOTOS: REX, AMC

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson

RICHARD JOHNSON

ABOUT TO BREAK

SAN CISCO

Australia offers up some new indie popsters – nothing to do with the 'Thong Song'

San Cisco are afraid of one thing: people saying they're cute. Yet... they're not the kind of band to start biting the heads off bats onstage. *Radar* meet them the morning after their first New York show, supporting Local Natives at the Bowery Ballroom.

"Our songs are not super-deep," says their drummer Scarlett, dressed in a pastel pink jumpsuit. Whether deep or not, the jangly guitars and ooh-las that make up the pop songs on their debut album have been securing them plaudits.

In fact, in their native Australia, San Cisco (no reference to San Francisco, or Sisqo) have been hotly tipped since the release of their first EP 'Revolver' in 2011. That EP's lead single, 'Golden Revolver', came with a Super 8-style video that channelled Wes Anderson's *Moonrise Kingdom*, the foursome smearing their faces in camouflage paint and clambering aboard a raft in a sunny creek. The idyllic setting isn't too far from the truth – since high school, Scarlett Stevens, Jordi Davieson, Josh Biondillo and Nick Garner have been rehearsing at each other's houses in the pretty coastal town of Fremantle in Western Australia.

Even before high school, however, they all played in various "kid bands". Guitarist Josh clarifies, "All the kid bands in Perth used to come together once a year for the Garage Kids Ball. But Scarlett's band was the king of the kid bands." Scarlett was drumming in a garage rock band called The Flairz when she was 10, encouraged by her dad, who runs a record label in Australia.

Graduating from their own groups, the newly formed quartet soon found themselves a niche making lo-fi pop. And it paid off. Influential Aussie radio station Triple J gave them the 2011 award for best new music, and their single, 'Awkward', climbed to the dizzy heights of Number Seven on the station's hottest singles of 2011. So, what do they think is it about their songs that's captured people?

Jordi, whose baby face is already plastered all over a million teenage Tumblrs, explains, "I think of our songs as capturing someone's memory." To which Scarlett retorts, "That's just music in general!"

"Well, I want someone to be having a moment," Jordi replies, a little indignantly. So far, San Cisco, so cute. ***Hazel Sheffield***

NEED TO KNOW

BASED: Fremantle, Perth, Australia
FOR FANS OF: My Tiger My Timing, Vampire Weekend
SEE THEM LIVE: In the UK next year (dates TBA)
BUY IT NOW: Debut album 'San Cisco' out Nov 23 on Columbia
BELIEVE IT OR NOT: Guitarist Josh was on the Olympic shortlist for gymnastics

LA? Looks more like FIDLAR are from *Lozenge County* to us. No? Anyone?

FIDLAR DROP DEBUT FOUR MONTHS EARLY

Plus the LA punks talk Kate Nash collaboration and prepare for forthcoming UK shows

RADAR NEWS

By now you should have got over the surreal but splendid shock of hearing Los Angeles' FIDLAR team up with Kate Nash on the awesome garage-pop snarl, 'AWWWKWAARRRDDD'. *Radar* caught up with the house-party punkers in their hometown to hear that they've repaid the favour by guest-shouting on a track for Kate's forthcoming third album. "It's like a big gang vocal thing. She had all her friends come over and we started yelling. Everyone was wasted," explains FIDLAR's bass player Brandon Schwartzel of the rowdy session, which took place in the LA mansion Kate rented to work on the follow-up to 2010's 'My Best Friend Is You'.

Recorded after FIDLAR's self-titled debut was already finished, 'AWWWKWAARRRDDD' isn't featured on their booze, drugs and angst-soiled album, which is out in the UK via Wichita on February 4 next year. Despite the official 2013 release date, the four-piece have already started selling vinyl copies of the LP exclusively at their shows. "It took a little finagling," explains frontman Zac Carper of convincing their label. "It's like pre-sales, but you're getting it!" The album's cover art is made from beat-up FIDLAR stickers peeled off drummer Max Kuehn's skateboard and stuck on the top of an old Alice Cooper record sleeve. "We're not trying to diss Alice Cooper in any way," Brandon assures.

The band are crossing their fingers that the record will also be on sale at next month's UK gigs. FIDLAR say they're "super-stoked" to be returning after their short but triumphant first run of European dates back in August – "The kids in the UK are even more rowdy than in LA," beams Zac. Flyers for these shows were homemade, the information scrawled in hot sauce on leftover takeaway taco boxes. Expect their trio of appearances at London Dingwalls (December 4), Manchester Soup Kitchen (6) and Glasgow Cathouse (7) to be every bit as messy. ***Leonie Cooper***

BAND CRUSH

Simon Neil from Biffy Clyro on his favourite new artist

"I love Zebra Katz. Not sure if he's got a record out yet but he's our intro music. It's one of the best and most minimal hip-hop productions I've ever heard, just a bass drum with a weird drone. I'm not sure what the song's about apart from teaching a 'bitch' how to do things, but I don't think it's misogynistic. I think it's about drag queens in New York. It's really creepy. The video's got all these young girls with kabuki masks on and there's a female rapper on it talking about slicing and dicing other 'bitches'."

The Buzz

The rundown of the music and scenes breaking forth from the underground this week

1 PALE

"*I noticed you removed me as a friend*", sing Pale on 'Gold', referencing that *awful* feeling of being de-friended on Facebook. It's a lyric that's completely at odds with the way the duo present themselves at the moment. Where some bands can't resist posting multiple photos of themselves staring sulkily into the middle distance, we don't even know if these guys are ugly or not! In fact, the only info you'll find online is that they're from London and played their first gig supporting Spector in the spring. They're to open for The Vaccines on their November tour (and working with Jas from Simian Mobile Disco) so turn up early to be completely wooed by their sad but beautiful songs.

2 MØ

In the last couple of years Denmark has turned us on to some of the best punk, metal and groaning electronica it's got. But time for something different! Karen Marie Ørsted's 'Pilgrim' (for she is the woman behind MØ) – is a fighty eff-you twist on Scandi-pop. If the buzz from CMJ is anything to go by, there's a lot more to come.

3 PARADISE – 'ENDLESS WAVE'

"*All aboard my friends, here comes the endless wave*", sing east London duo Paradise on their forthcoming debut single for Blue Rider. To be honest, it's hard to resist getting on side, thanks to catchy and delirious synths, huge harmonies and a video that looks like a psychedelic *Baywatch*.

4 FLAMINGODS

This London-based five-piece once hosted an eight-hour jam session in a chalet at ATP where, word has it, people were climbing through windows to taste their rhythms. The whooping, looping excitement of 'Quesso', which features Dustin Wong of Ponytail, is a taster of their forthcoming album 'Suns' and makes that story fully believable.

5 FINDLAY

Man of the moment Jake Bugg handpicked Manchester-based 21-year-old Findlay to support him on his upcoming trip round the UK. A must-listen if you love the strut of Deap Vally, wished The White Stripes still thrashed and miss The Kills at their best. She launched single 'Your Sister' at the Shacklewell Arms on Nov 8.

BUZZ WORD CREDITS: SIAN ROWE, RHIAN DALY PHOTOS: ANDY WILLSHER, VICTOR FRANKOWSKI

SCENE REPORT

BEATS AND BANGERS WITH TODDLA T

The yappy Sheffield electro maestro introduces some of his fave new acts

I'm fresh back from Los Angeles where I found out about a rapper called **Riff Raff**. Diplo signed him to his own label. He's got a mental style. I can't figure out if it's genius, madness or both. The highlight is 'Bird On A Wire' with NY rapper Action Bronson. It's gone crazy on YouTube and the beat is thick. Next up is a producer from Bristol known as **Woz** who incorporates rave, breaks, drum'n'bass, garage and reggae. He's already done remixes for Example. He's part of a fresh generation of kids such as Disclosure, Bombax, Redlight and Kidnap Kid who aren't trying to be a certain thing. Woz is signed to Black Butter so the machine's behind him to do big things. I'm also loving a Hackney lady called **Stevie Neale**. I heard her on a record by Morgan Zarate on Hyperdub, then got her solo track 'Dangerous'. She writes and produces soulful pop records with individuality and retains an element of what I call steez.

A DJ from NYC called **Baauer** had a monster of a record called 'Harlem Shake'. He's the posterboy for a genre called 'trap music', a style originating in the Southern states that's taken over from dubstep in the US. The trap is somewhere you buy drugs – literally a trap 'cos you might get addicted. Baauer has a distinctive sound: hi-hats, big 808, kicks, claps – it's definitely got the energy. Finally, check out LA-born R&B singer **Miguel**. He was part of the Drop Squad production group and has worked for Usher and Asher Roth. His new album 'Kaleidoscope Dream' is his second and 'Adorn' is probably my favourite R&B record of the year. It's a perfect balance between soul and pop and reminds me of 'Sexual Healing' by Marvin Gaye. R&B has got into a rut, so it's great to hear an authentic record on the radio.

NEXT WEEK'S COLUMNIST:
Huw Stephens

Max's Top 5

Riff Raff
'Bird On A Wire'

Example
'Close Enemies (Woz Remix)'

Stevie Neale
'Dangerous'

Baauer
'Harlem Shake'

Miguel
'Adorn'

5 To See
This week's unmissable new music shows

EDDI FRONT
St Pancras Old Church, London, 8 Nov

HONNINGBARNA
Electric Circus, Edinburgh, Nov 8

STEALING SHEEP
Chameleon, Nottingham, Nov 9

HALLS
Green Door Store, Brighton, Nov 9

HOLOGRAMS/ DRENGE
Nation Of Shopkeepers, Leeds, Nov 13

Stevie Neale falls asleep everywhere

LULS: all their LOLs had run out

LULS

OLD BLUE LAST, LONDON MONDAY, OCTOBER 22

CAUGHT LIVE

LULS have a hard job headlining at the Old Blue Last tonight, taking to the stage after several *Radar* favourites have already stirred up the venue with their nasal anthems. Following Wolf Alice and Drop Out Venus is especially tricky (although the same could hardly be said of the intervening Fred Spector DJ set). LULS is the four-month old venture from ex-Big Pink bassist Adam Prendergast and Les Incompétents axe-man Shaun Paterson – not the most thrilling proposition. But they sink their talons in deep tonight, shaking and stirring the punters with an uplifting, quickfire set of pop songs.

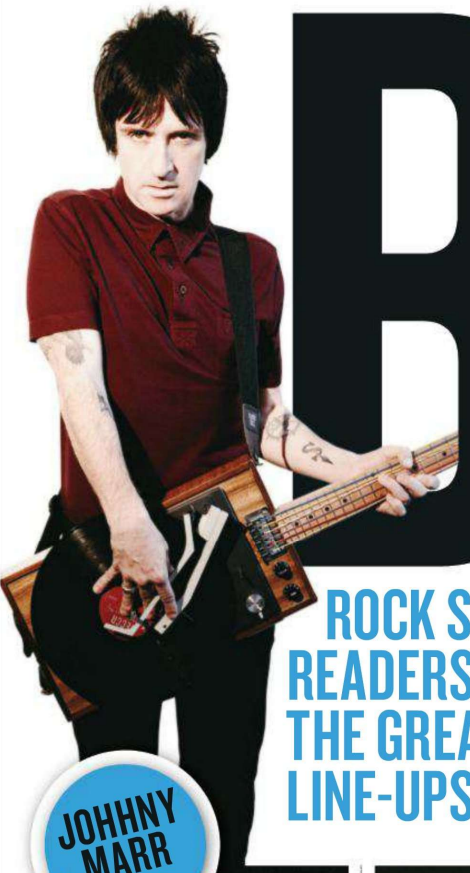
Taking to the stage in simple jeans and buttoned-up shirts, the trio don't exactly compel. But give it time. Their quixotic melodies and immense noise start as dead ringers for a streamlined TV On The Radio, then later coalesce into one fruity, ear-splitting thing, all guts and energy. Shaun's Dave Gahan-style huskiness together with Adam's higher pitch creates interlocking harmonies, sudden crescendos and moments of tranquility. Single 'Swing Low' was released on Transgressive imprint paradYse last week. It's an ode to the future in which guitars flail and pre-programmed tom-toms bounce off the walls.

LULS don't talk much and they look nervous (no surprise given their first gig was only in September), but they still get that power across. 'We're Coming Again' shows a near perfect balance between melancholic and thrilling indie rock. And although other songs such as 'Never Let It Go' and 'Young' do need some fine-tuning, the 20-minute set is enough to set up the band's plans. LULS don't make deep or complex music, and their name is atrocious (it means 'dicks' in Dutch slang), but the songs are delicious, loud and catchy.

Something fruity and ear-splitting, all guts and energy

Huw Oliver

THE ULTIMATE BAND!

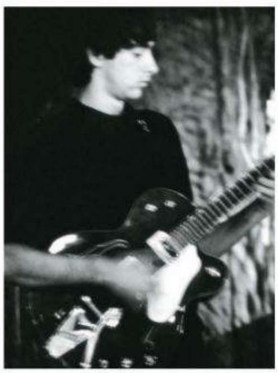


ROCK STARS, NME STAFF, READERS AND MORE CHOOSE THE GREATEST FANTASY BAND LINE-UPS OF ALL TIME

We've asked the best of the music world and beyond for their picks and anointed their Ultimate Band with a kickass band name. Also, we have the results of the NME.COM poll – and if you're still wondering whether Ian Brown's vocals would suit Skrillex's womps or any other odd combo, head to NME.COM/blogs and continue the debate.

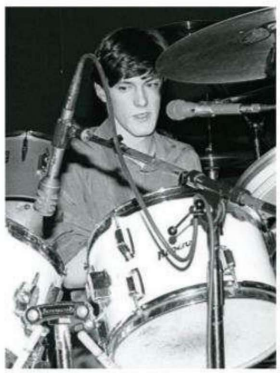
JOHNNY MARR picks

SINGER: Ray Davies, The Kinks "For his words, but also his voice. He doesn't croon, and I can't stand crooning. His singing style is close to talking, and like [Buzzcocks'] Pete Shelley, you can hear the real person there when he sings. Less is more, and I love that."

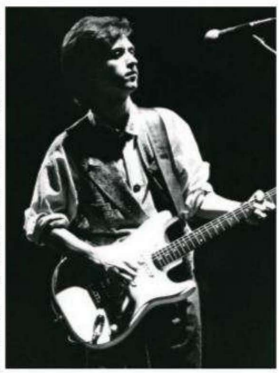


RHYTHM GUITAR: Sterling Morrison, The Velvet Underground "Just because he played like a machine, but a sexy machine that didn't want too much of the spotlight. That's the perfect criteria for a rhythm guitarist – or for a musician full-stop."

BASS: Tina Weymouth, Talking Heads/Tom Tom Club "She's a musician who absolutely listens to what's going on, and is totally unencumbered by macho showing off. I think there are lots of great female bassists for that reason, such as Kim Deal and Kim Gordon."



DRUMS: Stephen Morris, Joy Division/New Order "He invented a way of playing the drums that has been a bedrock of really great music ever since. People don't realise this, but no one actually played the drums like that before Stephen came along."



LEAD GUITAR: Johnny Marr "Well it's my band, so why shouldn't I play in it? Those jingle-jangles aren't going to write themselves you know! Oh, and by the way, our band would definitely be produced by Nile Rodgers."

BAND NAME: Marr's Attacks

Ringo Starr: he's smoking on the drums

JAKE BUGG

VOCALS AND GUITAR: Elvis Presley "We're talking the classic '50s rock'n'roll era here – we're not talking 'Suspicious Minds'!"

LEAD GUITAR: Jimi Hendrix "I might have to turn him down a bit but I'm sure he'd still sound great."

RHYTHM GUITAR: Johnny Cash "A great acoustic guitar player. He would have a lot to bring to the table."

SLIDE GUITAR: Robert Johnson "He's a *great* slide guitarist, man! And allegedly he sold his soul and all that too. He's definitely an influence."

DRUMS: Ringo Starr, The Beatles "Some people would argue he's not the best drummer, but he gives it exactly what the song needs."

BASS: Paul McCartney, The Beatles "Because Ringo needs someone to play off! And Paul McCartney's got great basslines, obviously."

KEYBOARD: Ray Charles "He's a great stride piano player and he's got a great voice. 'Hit The Road Jack' is a bang-on tune, as is 'What Kind Of Man Are You'."

BACKING VOCALS: The Everly Brothers "Not only are their harmonies perfect, but I think the tone of their voices sounds like no-one else."

BAND NAME: The OLD

YANNIS PHILIPPAKIS

Foals

SINGER: Howlin' Wolf "So raw and guttural; cocksure and wounded at the same time. The greatest blues singer."

GUITAR: Andy Summers, The Police and Prince "Their combinations of style and rhythm and melody would be limitless. Andy Summers is one of the most underrated guitarists ever. Prince would just make that shit weep and wail."

BASS: Bernard Edwards, Chic "Every bit of his sound was in his fingers. His bassline was the coat hanger that hip hop could finally truly hang it's flow on."

CELLO AND BACKING VOCALS: Arthur Russell "He would bring that Buddhist bubblegum music to the band. Vocals that sound like sunlight cutting dust and an inimitable cello style that could sound heavier than metal one minute and weightless the next."

DRUMS AND PROGRAMMING: John McEntire, Tortoise "He has that rigorous snare style and an appetite for miminal beats, dub and avante garde drum production. He'd give every song a distinct backbone."

BAND NAME: Buddhist Priest

LEE 'SCRATCH' PERRY

SINGER: Lee 'Scratch' Perry "I would be the singer. (*Starts singing*) '*Sunshine/Blue skies/Make them go away...*'. Hello *NME*! I'm glad we are together and I think you ought to do more electronic music. We need more electronic music to cure the children's minds."

SOME ELECTRONIC INSTRUMENTS: Some people who don't smoke "If you've got a cigarette then you're going to smoke it, but if you have electronic instruments then you can make it. Some people are not doing anything but smoking weed and taking coke, and making joke. We have to find people making music that is not polluted, music with no cigarette, music with no beef, music with no meat and music with no fish [laughs]."

BASS: Jah Wobble "There was a good bass player, Jah Wobble. Wobble. Think about the word – 'Wobble'."

BAND NAME: Scratch N' Spliff

GETTY, REX, DAVID EDWARDS, ANDY WILLSHER, CARSTEN WINDHORST

JONATHAN HIGGS

Everything Everything

SINGER: Leonard Cohen "With Leonard, we get amazing lyrics and a soulful, doleful wise-man kind of presence as well."

GUITAR: Adrian Belew, King Crimson "After playing with Frank Zappa and Talking Heads he went on to make two of my favourite records: 'Lone Rhino' and 'Twang Bar King'."

BASS: Paul McCartney, The Beatles "The first great British bass guitar, because he kept an eye on black American music. His playing on 'Something' IS the song."

DRUMS: Sam Fogarino, Interpol "He and Carlos Dengler combined in Interpol to create a modern classic rhythm section."

BAND NAME: Men Alive!

MIKE WILLIAMS

NME Editor

SINGER: David Bowie "I'm going to go for the 'Hunky Dory' era here, with shoulder-length hair, all weirdo camp and burgeoning flashy bravado. He's a ball of complex contradictions – no-one cuts it quite like David Bowie"

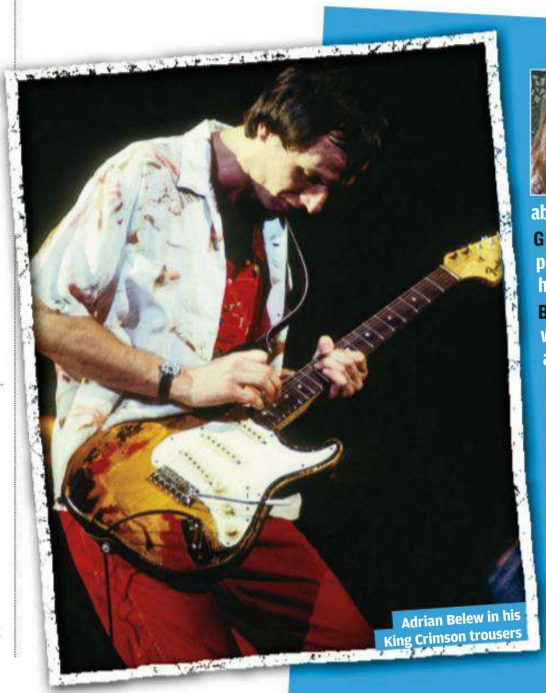
GUITARIST: John Squire, The Stone Roses "After all the Pollockish paint-splattering, forming The Seahorses and an epic Mexican stand-off with the other Roses, you might have forgotten about Squire's guitar genius. But when he dropped three bars of 'Day Tripper' into the outro of 'I Am The Resurrection' at Heaton Park, it all came back."

BASSIST: Mani, The Stone Roses "Can you see a theme developing here? The man responsible for my previous favourite ever bassline with the Roses ('She Bangs The Drums') was the man who battered it into second with Primal Scream via 'Shoot Speed/Kill Light'. I am not worthy."

DRUMS: Reni, The Stone Roses "Look, sorry Ian, but this is pretty much a full Roses line-up minus you. I do love you, though. Anyway, Reni is quite simply the best drummer of any style, any genre and any era. That's it."

VIBES: Ian Brown, The Stone Roses "Chuck Monkey Man some maracas and let's have a party."

BAND NAME: The Hunky Monkeys



Adrian Belew in his King Crimson trousers

ALEX HEWETT

Egyptian Hip Hop

SINGER: Arthur Russell "I started thinking about who'd get along and make good music. He can be quite soft and abrupt and interesting as well."

GUITAR: Adrian Belew, King Crimson "He's one of the pioneers of manipulating what a guitar can sound like. He's a humble guy and would be nice to have around."

BASS: Mick Karn, Japan "There's never been anyone who can play the fretless bass like him. He didn't make it annoying or stupid, he was just really interesting with it."

KEYBOARD: Ryuichi Sakamoto, Yellow Magic Orchestra "He really understood how to use the synthesizer as its own instrument rather than just playing it like a piano."

PERCUSSION: Wild Bill Ricketts, The Phoenix Foundation "He's eccentric, probably without meaning to be. He'd be an interesting character to have around. He played percussion on Connan Mockasin's album."

DRUMS: Alex Pierce, Egyptian Hip Hop "I want to have our drummer on drums – he's pretty good and he likes all the people in the band so he'd be into it. The rest of our band would be poor imitations of the guys I've chosen."

BAND NAME: Together In Eclectic Dreams

Ultimate Band

Kim Gordon earns her bass stripes

TIM BURGESS
The Charlatans

SINGERS: Tim Burgess, The Charlatans, and Lizzy Mercier Descloux "She's this crazy Parisian girl who moved to New York in the late '70s. We'd share vocals to give each other a rest."

GUITAR: Kevin Shields, My Bloody Valentine "He changed a lot of people's brain-wiring."

SECOND GUITAR: Josh Homme, Queens Of The Stone Age, or Josh Hayward, The Horrors "I played poker with Josh Homme and I reckon he's got quite a poker face, anyway. Josh Hayward was voted best guitarist in the world a couple of years back in *NME*."

BASS: Kim Gordon, Sonic Youth "She'd add a sense of balance so it's not just a load of blokes on the tourbus."

CELLO AND BACKING VOCALS: Arthur Russell "John Cale might have to be let down gently."

SYNTH: Gillian Gilbert, New Order "She'd bring Stephen Morris with her so we'd have a back-up drummer as well."

DRUMS: Michael Clarke, The Byrds "He's got really great hair."

BAND NAME: Totes Amazeband

CHINO MORENO
Deftones

SINGER: **PJ Harvey** "She's unpredictable and I think she could adapt to whatever kind of music this band would make."

GUITAR: **Andy Summers, The Police** "It's sad to have Andy and not Stewart Copeland, but oh well."

BASS: **Carlos D, Interpol** "I've never liked the band since he left. His basslines are kind of muggy, yet peaceful."

KEYBOARD: **Nick Rhodes, Duran Duran** "I love the eerie sounds that he brought."

DRUMS: **John Stanier, Battles, and DJ Shadow** "John plays in a way that few other drummers do. I'd also have programmed drums by DJ Shadow. He uses this mid-'90s drum machine, I'd just have him chopping beats up with that."

BAND NAME: **Most Deft**

EXAMPLE

DRUMS: **Nicko McBrain, Iron Maiden** "I want the most obscure line-up possible, so start with Nicko."

SINGER: **Freddie Mercury, Queen** "When he's dancing around stage the other three would be looking at him like, 'What the fuck is this?'."

BASS: **Flea, Red Hot Chili Peppers** "He just doesn't seem to die, does he? He's looks like he's dead, but he just carries on."

GUITAR: **Mark Knopfler, Dire Straits** "Because he's the total opposite to Flea. They wouldn't talk."

PIANO: **Mozart** "The 14 year-old Mozart though – he was always a loose cannon so 21 year-old Mozart would be too much ego."

HYPE MAN: **Flavor Flav, Public Enemy** "I met Flavor Flav and he's a complete arsehole. He'll have a total communication breakdown with Mozart."

HOLOGRAM DANCER: **Tupac Shakur** "He'd come on for one song, but he wouldn't rap, he'd just dance."

BAND NAME: **Bad Example**

BRETT ANDERSON
Suede

SINGER: **Jacques Brel** "Scott Walker is a finer singer, Prince a better performer and Lou Reed a cleverer lyricist. But no-one could inhabit a persona like Brel."

GUITAR: **Johnny Marr, The Smiths** "Elegance and intelligence and some of the most beautifully crafted guitar parts ever to grace a pop song."

BASS: **Mani, The Stone Roses** "The player of all those brilliant basslines that somehow made rock music groove. Possibly the world's nicest chap too."

DRUMS: **Paul Cook, Sex Pistols** "Pure animal power that perfectly matched and sparred with John Lydon's beautifully caustic delivery."

KEYBOARDS: **Brian Eno** "No-one comes close to the grace of 'Music For Airports' or the off-kilter invention of 'Here Come The Warm Jets'."

BAND NAME: **The New Bucks**

JORDAN GATESMITH
Howler

SINGER: **Sonic Boom, Spacemen 3** "He's got a trippy voice, which when put through echo and delay sounds wonderful."

GUITAR: **Micachu, Micachu And The Shapes** "Her working with Sonic Boom would transcend all musical boundaries."

DRUMS: **A machine** "Nobody wants to hire a drummer in the first place. **Neil Tennant** from the **Pet Shop Boys** could work the drum machine."

VIBES: **Jordan Gatesmith, Howler** "We really want deaf people to come to our band's shows so I'll do sign language for the songs to the side, and also provide interpretive dance."

BAND NAME: **Howl City**

JAMIE FULLERTON
NME Features Editor

SINGER: **Iggy Pop** "I really want my band to have the most awesomely ramshackle set-up, so Iggy is king here."

GUITAR: **Patrick Walden, Babyshambles** "A man who eventually took too many drugs even for Babyshambles, but he did write the 'Fuck Forever' riff, after all."

BASS: **Kelson Mathias, Future Of The Left** "Brilliantly stabbing, one-note bass thunks, as he couldn't really play all that amazingly."

DRUMS: **Meg White, The White Stripes** "Wouldn't flinch from her hypnotic crash-tish-crash style when Iggy leaped on the drum riser and got his bum out."

BAND NAME: **Fucked Forever**

Janis Joplin hollers for the soul of Lucy Rose

LUCY ROSE

SINGER: Janis Joplin "I don't think I've ever seen anyone sing more passionately in my life. It's like a mass release of emotion for no-one else but herself."

GUITAR: Neil Young "One of my favourite artists of all time and an insanely good guitar player. Everything he plays is pure genius."

BASS: Marcus Miller, Miles Davis/Herbie Hancock collaborator "Hmmm, that's good! He's got some serious funk, groove and soul."

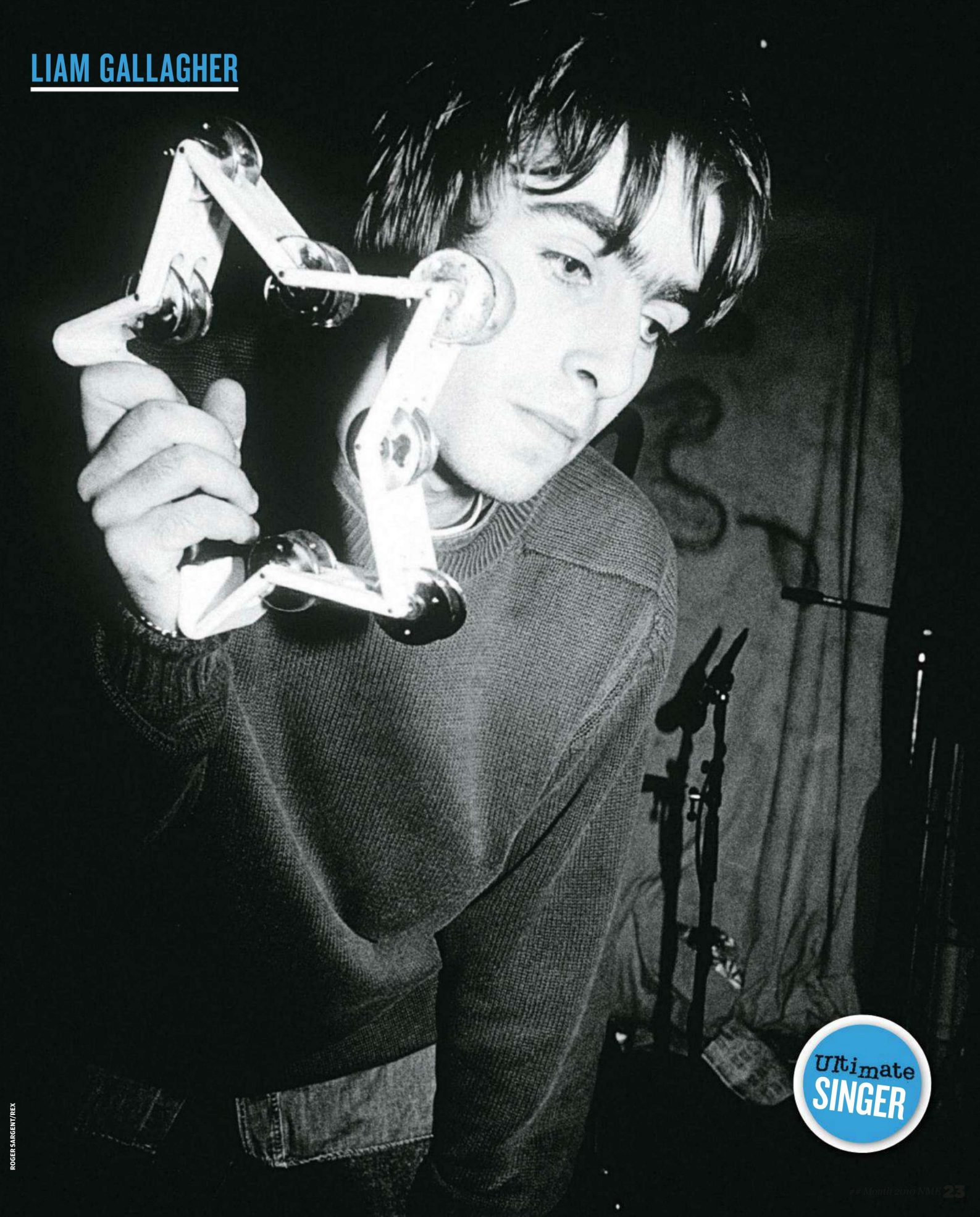
DRUMS: Phil Collins "OK, let's be honest, he is a legend and a fantastic drummer. Genesis were incredible, and of course his solo music is impossible not to air-drum along to."

TRUMPET: Miles Davis "I'd obviously have to have Miles Davis to add the pure brilliance that my dream band would need. The trumpet is the king of all instruments."

BAND NAME: The Stoned Roses

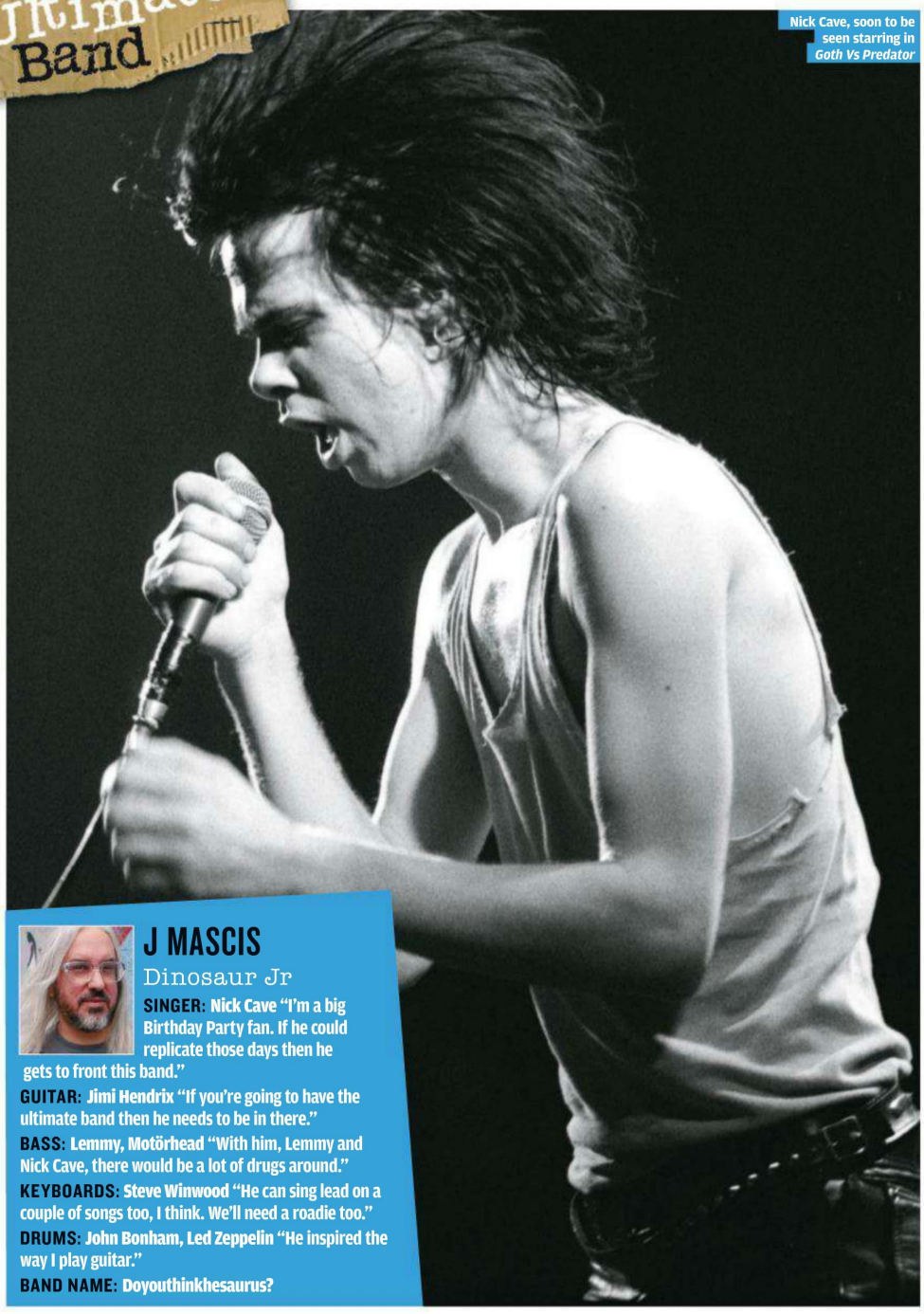
REX, MICHAEL OCHS/GETTY

LIAM GALLAGHER



ROGER SARGENT/REX

Ultimate Band



Nick Cave, soon to be seen starring in *Goth Vs Predator*

J MASCIS

Dinosaur Jr

SINGER: Nick Cave "I'm a big Birthday Party fan. If he could replicate those days then he gets to front this band."

GUITAR: Jimi Hendrix "If you're going to have the ultimate band then he needs to be in there."

BASS: Lemmy, Motörhead "With him, Lemmy and Nick Cave, there would be a lot of drugs around."

KEYBOARDS: Steve Winwood "He can sing lead on a couple of songs too, I think. We'll need a roadie too."

DRUMS: John Bonham, Led Zeppelin "He inspired the way I play guitar."

BAND NAME: Doyouthinkhesaurus?

BRITTANY HOWARD

Alabama Shakes

SINGER: **Prince** "Talent, charisma, style, and ambiguous sex appeal."

BASS: **Brian Ritchie, Violent Femmes** "Brian thinks outside of the box."

DRUMS: **Keith Moon, The Who** "He had the licks, the looks, the loudness and the laughs."

LEAD GUITAR: **Brian May, Queen** "He's a mad scientist."

RHYTHM GUITAR: **Mick Ronson, The Spiders From Mars** "He's a dynamo at creating catchy riffs."

KEYBOARDS: **Garth Hudson, The Band** "Brian and Garth would come up with harmonic arrangements."

TAMBOURINE: **Brittany Howard** "Tickets would be virtually unaffordable."

BAND NAME: **Brittany's Peers**

VICKY MCCLURE

This Is England, Svengali, Jake Bugg's mum in his last video

VOCALS AND GUITAR: **Bob Marley** "The greatest influence on my life. My man always."

GUITAR: **Jimi Hendrix** "Girls love an axeman who makes us move our hips a certain way."

BASS: **James Jamerson, Motown session legend** "I bet you'd know his basslines: 'You Can't Hurry Love', 'For Once In My Life', 'Dancing In The Street'..."

DRUMS: **Clyde Stubblefield, James Brown collaborator** "The man behind making James Brown Soul Brother Number One. There'll be people talking about miserable indie people being in their band... but which band do you want to go see? Mine... or theirs?"

BAND NAME: **Lol Cats**

BRIAN FALLON

The Gaslight Anthem

VOCALS AND GUITAR: **Ryan Adams** "Do I really have to explain this one? The guy is amazing and a musical genius."

BASS: **Mike Watt, Minutemen/The Stooges** "Because he's Mike Watt."

DRUMS: **Leah Shapiro, Black Rebel Motorcycle Club** "Love the way this lady comes from left-of-centre. She plays in a way that's primal yet precise as can be."

BACKING VOCALS: **Alison Mosshart, The Kills** "I just love her voice. Absolutely amazing."

BAND NAME: **Bruce Was Busy**

EVE BARLOW

Deputy Editor, NME

SINGER: **Alison Mosshart, The Kills** "Put her in a new band and she'll have much more fun (eg The Dead Weather)."

GUITAR: **Martin Gore, Depeche Mode** "His riffs carry their biggest stadium anthems."

BASS: **Bootsy Collins, Parliament-Funkadelic** "He put the FUNK in Parliament-Funkadelic. Also renowned for Deee-Lite's 'Groove Is In The Heart' and an incredible array of sunglasses."

DRUMMER: **Jimmy Chamberlin, Smashing Pumpkins** "Just listen to the drum breakdown at the end of 'Snail' off 'Gish'."

DECKS: **Sebastian Ingrosso, Swedish House Mafia** "Seb once said he was going to "fuck this nightclub in the pussy". Such talents for working a crowd will soon be available for hire."

BAND NAME: **Eve Of Destruction**

JOHNNY LLOYD

Tribes

SINGER: **Blaine Harrison, Mystery Jets** "Blaine is the best male singer in the country and a great frontman. Our first tour was with the Mystery Jets and his warm-up, consisting of a shot of tequila and a roll-up, always amazed me."

GUITAR: **Josh Hayward, The Horrors** "He builds all his own pedals. No-one has ever sounded like him and probably won't ever again."

BASS: **Jim Cratchley, Tribes** "He lives for it and I've never met a better bass player."

DRUMS: **Matt Bigland, Dinosaur Pile-Up** "People forget he played all the drums on 'Growing Pains'. He's a great drummer and a great songwriter."

BAND NAME: **Tribal Gathering**

Annie Clark would surely hit it off with Tommy Lee

Better: the Dev Fred knows

FRED MACPHERSON

Spector

VOCALS AND GUITAR: Dev Hynes, Blood Orange "He'd be the perfect frontman because he's England's finest songwriter."

GUITAR: Wilko Johnson, Dr Feelgood "Wilko bridges the gap between groovy rhythm'n'blues and raw proto-punk guitar chops. He also looks like a nutter, which is pretty essential."

BASS: Cavan 'The Kid' McCarthy, Swim Deep "He's not the world's greatest bass player but I think he might be the world's greatest person."

ELECTRONICS: Jhonn Balance, Coil "Jhonn never stopped experimenting. When he died in 2004 we lost a pioneer and a genius. RIP."

DRUMS: Fabrizio Moretti, The Strokes "The first time I heard 'Hard To Explain' back in 2001 I couldn't believe the track wasn't recorded with a drum machine. Fab is a tight as fuck drummer and is also a certified indie legend."

BAND NAME: The Fred Weather

ROMAN RAPPAK

Breton

SINGER: Morrissey "But he could only make songs about things he hates, like meat."

GUITAR: Adrian Belew, King Crimson "I worked with a guy once who loved him when he played with Bowie and held him up as some kind of god among musicians. Then I found out that Bowie picked him at random [*Are you sure? – Influential Guitarists Ed*] and he just plays really weird and a bit shit."

SAMPLES: DJ Premier "He'd sample the entire gig in the dressing room and then, live, the band would just have to stand there while he drops huge beats."

DRUMS: Sammy Kohn, The Watchmen "Him and Morrissey wouldn't get on, so he'd have to do all his drum parts via Skype."

SYNTH: Pixelh8 "He's this dude who makes music on Gameboys. I remember him doing a radio session when his setup was fairy lights and two Gameboys."

BUS DRIVER: Phil Good "There's this guy Phil who's a legend on the touring circuit. His van has a built-in microwave and a shrine to Bowie."

BAND NAME: The Roman Empire

TOM OXLEY

DAVID RENSHAW

News Reporter, NME

SINGER: Karen O, Yeah Yeah Yeahs "Energy, joy, heartbreak, style, charisma and really cool leather jackets."

RAPPER: André 3000, OutKast "There is rarely a song that isn't improved by Mr 3000's presence."

GUITAR: Annie Clark, St Vincent "When she lets rip on her six-string she truly blows away the competition."

DRUMS: Tommy Lee, Mötley Crüe "Show me a drum solo not improved by the drummer flipping 360 degrees and flying over the audience's heads on a huge rollercoaster kit."

BAND NAME: Hey Ya Ya Yas

BLAINE HARRISON

Mystery Jets

VOCALS AND BASS: Nick Allbrook, Tame Impala/Pond "He looks a bit troubled, how a lead singer should."

GUITAR: Wilko Johnson, Dr Feelgood "He plays all these down-strokes and snakes the stage like a lizard."

LEAD GUITAR: Robbie Robertson, The Band "There's this famous footage from *The Last Waltz* where he's duelling with Eric Clapton and blows him offstage."

PERCUSSION: Danielle Haim, Haim "She looked really sexy when she played maracas for Julian Casablancas. You've gotta have a babe in the band."

KEYBOARDS: Todd Rundgren "He's a prog wizard."

DRUMS: Paul McCartney, The Beatles "He doesn't play drums like a drummer."

BAND NAME: Blaine Attractions

SIAN ROWE

Assistant Reviews Editor, NME

SINGER: Karen O, Yeah Yeah Yeahs "Can flip from screaming 'Art Star' to slinking through 'Zero' at the swoosh of a tutu."

RAPPER: Lisa 'Left Eye' Lopes, TLC "Makes the band more socially responsible by promoting safe sex with her condom eyepatch."

SYNTH: Grimes "Makes twisted synth music for them to sing and scream over."

AIR GUITAR: Ke$ha "Sometimes sings, mainly air guitars."

PRODUCER: Jamie xx "Trying to shape it into something coherent."

BAND NAME: Skid Rowe

WHO'S THE ULTIMATE MANAGER?

NME's Hamish MacBain makes the case for the brain behind the Stones...

ANDREW LOOG OLDHAM

The Rolling Stones were more than just masterminded by their young manager – they were completely concocted. His sharp eye for how the press worked led him to quickly pitch his new charges against the clean-cut Beatles. He locked Jagger and Richards in a room until they wrote some songs. He had the foresight to retain ownership of the group's master tapes, but he also wore shades and sharp-as-shit suits all the time and more than held his own in the recreational stakes. A true sixth member, in every possible respect.

PETER BREWIS

Field Music

KEYBOARDS AND VOCALS: Robert Wyatt and Kate Bush "I want to go for a 'double'. Robert's got one of the most recognisable voices and styles so you'd be able to tell who he is right away. Kate's instantly recognisable."

GUITAR: Barry Hyde, The Futureheads, and Joni Mitchell "I'd wanna give Barry the opportunity to really wig out. Joni would keep the chords right."

BASS: Tony Levin, King Crimson, and Carol Kaye, The Wrecking Crew "Tony would be playing one of those dodgy Chapman Stick things he used to play when he was with Peter Gabriel; Carol played on a lot of the Beach Boys stuff in the mid-'60s."

DRUMS: Stewart Copeland, The Police, and Moe Tucker, The Velvet Underground "Stuart plays too much, which would work in opposition to Moe."

BAND NAME: Pastures New

HARRY KOISSER

Peace

SINGER: Adam Green, The Moldy Peaches "I can remember seeing him at Reading once, absolutely trashed. I'm trying to keep it mental."

GUITAR: Will Rees, Mystery Jets "He's really good at finger-picking, so he'd be able to play country."

GUITAR: Jimmy Page, Led Zeppelin "I'm trying to think of someone better, but I just can't."

KEYBOARDS: Ben Goldwasser, MGMT "He'd fit in with the style – I don't know what it would sound like but it would definitely be very, very heavy rock."

BASS: Victor Wooten "Doug and Dom [from Peace] showed me videos of him on YouTube. He's an American bass player, composer and author."

DRUMS: Dom Boyce, Peace "I can't think of any other drummers except for Keith Moon."

BACKING VOCALS: Cheryl Cole and John Newman, Rudimental "The microphone isn't even gonna be on [for Cheryl]. She's just there for the face. John would do them all."

BAND NAME: Koisser Chiefs

GUY GARVEY

Elbow

LEAD SINGER AND GUITAR: Shannon Wright "She's an Australian solo artist and a spectacular performer."

GUITAR AND VOCALS: Jesca Hoop and Frank Black, Pixies "This is gonna be a fierce rock outfit with tight, expressive vocal harmonies, and Jesca can really deliver. Frank's one of the greatest lyricists that ever lived and he'd just look cool as fuck. Him flanked by two gorgeous women, all three of them singing from the gut all the time."

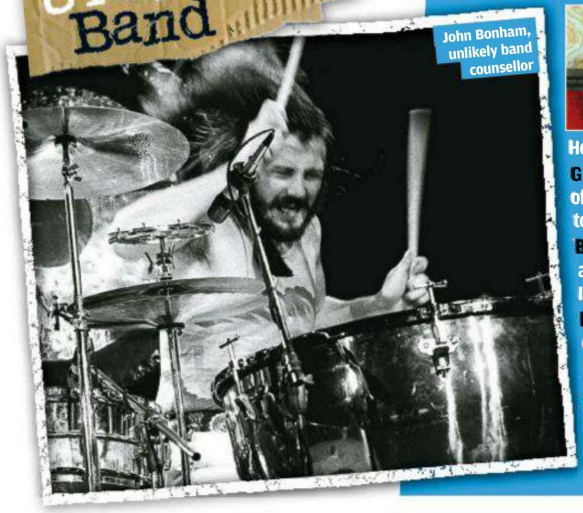
BASS: Pete Turner, Elbow "I want three guitarists to up the ante, so you need a tasteful bassist."

DRUMS: Matt Barrick, The Walkmen "You want someone who subscribes to the Keith Moon school of drumming."

BAND NAME: Arse

GETTY, RICHARD JOHNSON

Ultimate Band


John Bonham, unlikely band counsellor

CONOR ADAMS
The Cast Of Cheers

SINGER: Rivers Cuomo, Weezer "It'd be from Weezer in the good days, 'Pinkerton' and 'Blue Album' era. He'd look pretty funny stood next to Billy Corgan."

GUITAR: Billy Corgan, Smashing Pumpkins "Just the solo of 'Geek USA' is enough of a reason as to why he's allowed to play guitar."

BASS: Nick Oliveri, Queens Of The Stone Age "He's just a drug-addled maniac. Isn't he in jail now? [*No – Legal Ed*] I'd like to see how he'd get on with Rivers."

DRUMS: John Bonham, Led Zeppelin "One of the best drummers ever. He'd bring a retro vibe to the group. He was pretty into his alcohol so he could be the peacemaker, get the drunken late night chats going."

KEYBOARD: Prince "I don't even know if he plays keyboards, but he's like Beethoven, a child prodigy."

BAND NAME: The Cast Of Frasier

FREDDIE COWAN
The Vaccines

SINGER: Jeff Mangum, Neutral Milk Hotel "A staple in our dressing room is Neutral Milk Hotel's 'Holland, 1945'. I'd want him out front."

LEAD GUITAR ONE: R Stevie Moore "He was introduced to us by Albert Hammond Jr when we recorded 'Tiger Blood'. His latest project with Ariel Pink, 'Klu Klux Glam', is worth a listen."

LEAD GUITAR TWO: Kevin Parker, Tame Impala "His new album has some incredible guitar sounds. He'd be a great anchor for Stevie."

BASS: Jen Turner, Here We Go Magic "She's got an amazing playing style, she's got a real snarl! Reminds me of Paul Simonon."

DRUMS: Moe Tucker, The Velvet Underground "She was the heartbeat of The Velvet Underground. Watch the video for 'White Light/White Heat'. Perfect."

BAND NAME: Needles To Say

EVA SPENCE
Rolo Tomassi

SINGER: Cedric Bixler-Zavala, At The Drive-In/The Mars Volta "He's my favourite frontperson and ATDI are my favourite band."

GUITAR: Mike Kinsella, Joan Of Arc "I think he's a really talented guitarist and is very versatile."

KEYBOARD: Leslie Hardy, The Murder City Devils "The organ parts really bring the songs to life and MCD have been a big influence on Rolo."

BASS: Kathy Coppola, Circle Takes The Square "She's got a vital role in that band."

DRUMS: William Bowerman, La Roux "I picked one of my friends, he used to be in I Was A Cub Scout. He session-drums for La Roux now, so he could introduce me to the rest of the band..."

BAND NAME: YOLO Tomassi

ROBERT HARVEY
The DOT

SINGER: Al Green "He's a Reverend as well so he'll be able to conduct it and stuff."

PIANO AND BACKING VOCALS: Carole King "She's got that raspy thing, whereas Al's voice is pretty smooth."

GUITAR: Prince "He'd just be doing his guitar and he'd have to ditch the singing. Him and Al are both religious, so they'd be all cool with that."

BASS: James Jamerson, The Funk Brothers "He's on pretty much every Motown record that's worth listening to – he's just got mad feel."

DRUMS: Phil Collins "He did that tune 'You Can't Hurry Love', didn't he, so he'd be alright with the Motown. What I'm going for is that all of these people bring amazing songs to the table as well."

BAND NAME: The NOT

KEVIN EG PERRY
NME Writer

SINGER: Mark E Smith, The Fall "Salford's snarling poet of punk is verbose, totally wired and smarter than a barnful of Mumfords."

GUITAR: Keith Richards, The Rolling Stones "The Human Riff himself. He's elegantly wasted and never forgets to mix a little roll in with all that rock."

BASS: Kim Deal, Pixies "As if the basslines to 'Gigantic', 'Debaser' and the rest weren't enough, she's also cool as fuck."

DRUMS: ?uestlove, The Roots "He can rock out live or just provide an effortless rolling groove, plus his 'fro is a joy to behold."

HEAVY MACHINERY AND BACKING VOCALS: Tom Waits "Nothing adds an air of industrial menace to a song like Waits clanking away in the background and howling at the moon."

BAND NAME: Go Large

CARL BARAT

SINGER: Charlie Chaplin, mime "I was going to be the singer, but I feel a bit awkward. Obviously he's a mime but his vocal prowess is a closely guarded secret."

GUITAR: Dirk Bogarde, actor "I'm sure he'll have a certain chemistry with the rest of them."

DRUMS: Rocky Marciano, boxer "He's an Italian boxer from the '50s – I have no idea if he can play drums, but he's a boxer so he can hit things."

PIANO: Charlie Brown, *Peanuts* cartoon character "None of this band can actually play instruments by the way."

BASS: "Mad" Frankie Fraser, gangster "The notorious London criminal will be on bass. He's got a good eye for business on the low-effort end of the scale. And he's cool and hard as fuck."

DANCER: Jack The Ripper, serial killer "Just put him down as 'improv'. All good bands have an element of fatality."

BAND NAME: Time For Heroes And Villains

You can't see Björk's punk roots in that hairstyle, but trust us, they're there

FRANK TURNER

SINGER: Björk "I've always thought I'd like to hear her sing in a more straight-up punky guitar band. She's insanely talented, her range and the sounds she can make are brilliant."

GUITAR: Richard Thompson, Fairport Convention "Richard's gonna play weird, flipped out, finger-picky folk style guitar. Since I left Million Dead I got into Fairport Convention. Anything that's got to do with folk music or folk rock is new territory for me."

RHYTHM GUITAR: Greg Ginn, Black Flag "The opening riff of 'Nervous Breakdown' is the best punk rock riff ever, that's a fact. Black Flag were adolescent rage distilled to the most concentrated it could be and spat back at you."

BASS: Matt Freeman, Rancid "All the hooks in Rancid's songs are the basslines. He's a phenomenon as a bass player."

DRUMS: Dave Grohl, Nirvana/Foo Fighters "He's the best drummer in the world. He just fucking is. I fell in love with his drumming the minute I heard it, when I was 11."

BAND NAME: Frank Turner Overdrive

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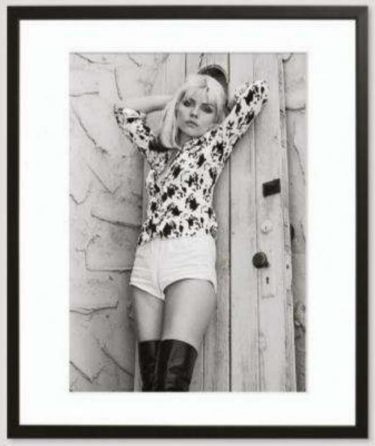

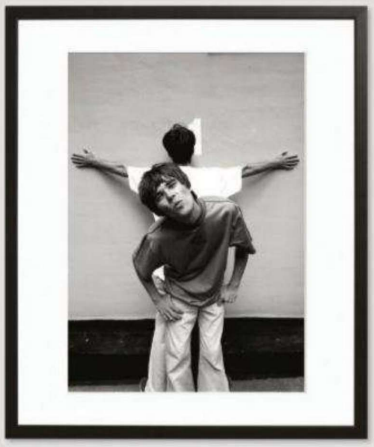

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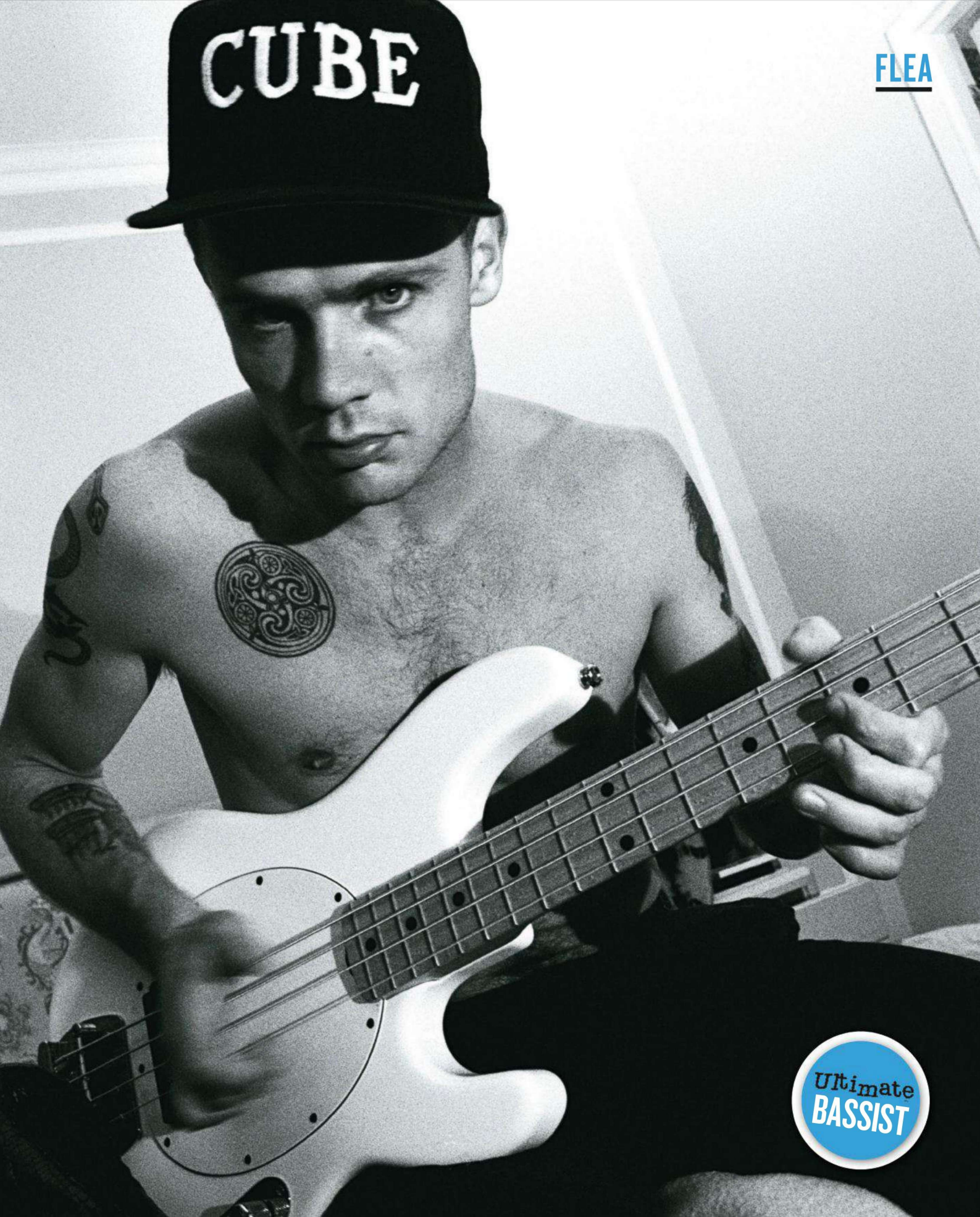

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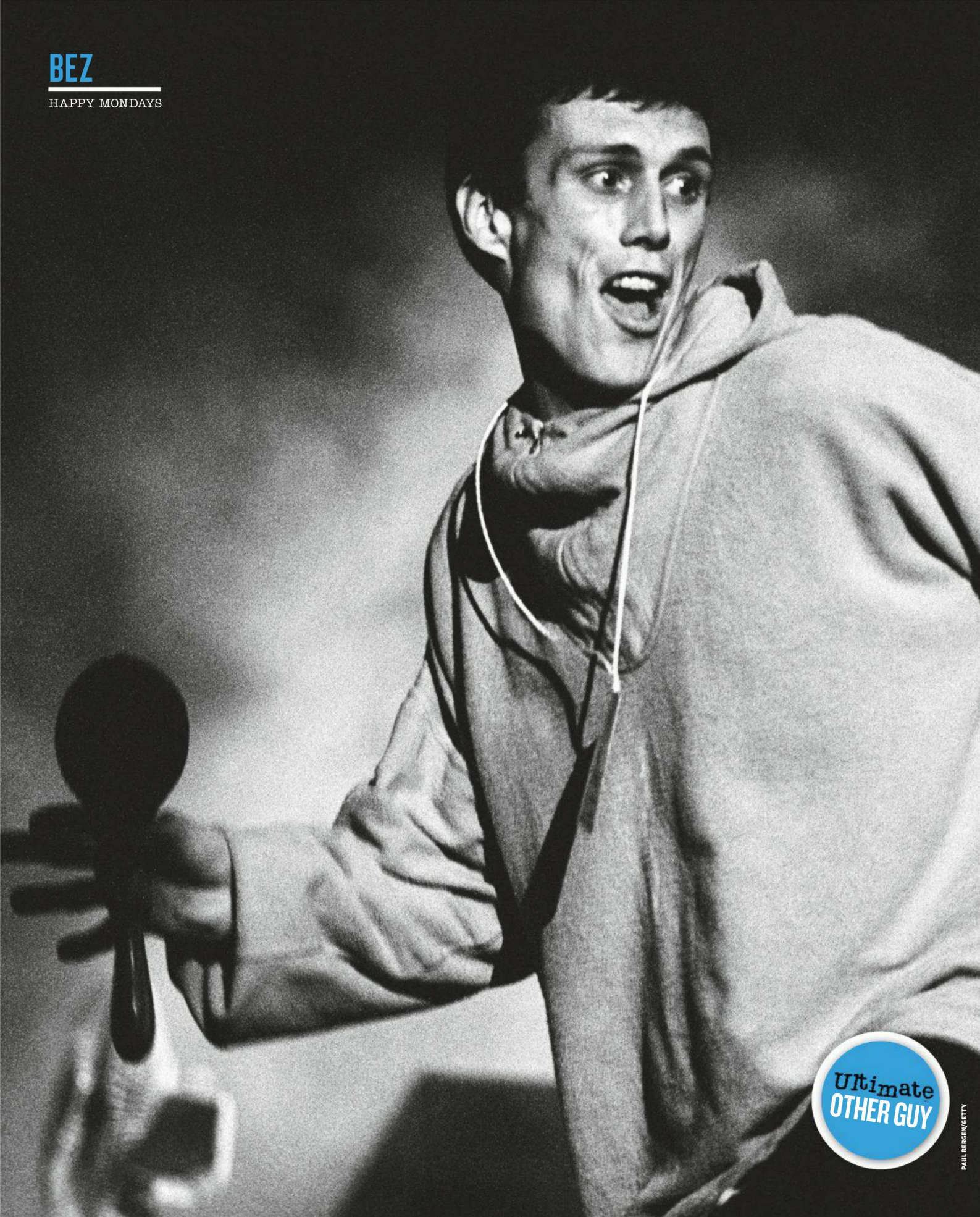

PAUL BERGEN/GETTY

LAURA-MARY CARTER

Blood Red Shoes

SINGER: **Julian Casablancas, The Strokes, and Mark Lanegan** "Julian's got a really sexy voice; I'm kind of obsessed. And Mark Lanegan – again, very sexy voice."
GUITAR: **John 'Speedo' Reis, Rocket From The Crypt, and Jimmy Page, Led Zeppelin** "John is my guitar hero. I like the way he writes and the melodies he comes out with. Speedo's good at playing really fast, whereas Page has groove. It'd be an interesting combo."
DRUMS: **Carla Azar, Autolux** "She's also in Jack White's female band. There aren't that many drummers that I love, but she's one of them."
BASS: **Kim Deal, Pixies** "Obviously it's Kim. She asked us to play ATP and we got to meet her. She's a completely awesome woman."
BAND NAME: **Sole Asylum**

ORLANDO WEEKS

The Maccabees

VOCALS/GUITAR: **John Martyn** "I'd never listened to [his album] 'Solid Air' properly and I've just been listening to it ever since [I discovered it]. It's a beautiful album."
CHOIR: **The Polyphonic Spree** "They'll dictate the look of the band. They're not just lead vocals."
BASS: **Lewis Maynard, La Shark** "He would look good in the robe, and he's just a great bass player."
SAMPLES: **Casually Here** "He's got a kind of Smokey Robinson vocal and does this minimal electronic stuff."
DRUMS: **Matt Barrick, The Walkmen** "Sam [Doyle, Maccabees drummer] tried to play his parts; you don't realise how difficult they actually are."
BAND NAME: **Disneyband**

FELIX WHITE

The Maccabees

SINGER: **Mark Hollis, Talk Talk** "He might look like he's cool because he's surrounded by the rest of the band in vests and mullets, but I love how he just stands there and is channeling something."
DRUMS: **Levon Helm, The Band** "I love the way he's hunched up over his kit and he growls and spits and punches his way through. When he died last year we basically had a half-hour silence."
BASS: **Kim Deal, Pixies** "I love the way she smiles and I think it's good to have a spirit like that in a band. I don't know how she'd get on with Levon."
LEAD GUITAR: **Adrian Belew, King Crimson** "On YouTube he's got a 20-minute tutorial on how he makes his guitar sound like different animals of the forest. That's what you want in a band."
RHYTHM GUITAR: **Martin Noble, British Sea Power** "When we were in Brighton for one of those weird festivals British Sea Power played, he did the gig on a skateboard."
KEYBOARD: **Sami El-Enany, La Shark** "Because he's just a wizard and wizards are good at playing keyboards."
BAND NAME: **Feline Groovy**

Springsteen: because every supergroup needs a Boss

AUSTIN WILLIAMS

Swim Deep

SINGER: **David Byrne** "He's got so much groove about him and the way he dances is so original. I think he's gone a bit crazy now, but that could work."
DECKS: **Fatboy Slim** "They've [he and Byrne] worked together on that album 'Here Lies Love', so there won't be any awkwardness."
GUITAR: **Bruce Springsteen** "He's such an icon and he looks great. He'd bring a massive crowd as well. I think he'd wanna jam forever."
BASS: **Nick Allbrook, Tame Impala/Pond** "He's got such groove on the bass, I think he could follow what Fatboy Slim's cooking."
DRUMS: **Stevie Wonder** "There's this lost tape where Stevie Wonder gets put on the drums – Stevie probably thought it was a piano but he got on it nonetheless – and he just starts jamming. It's the best drum jam I've ever seen."
BAND NAME: **Dive Aid**

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Sometimes, in terms of star players, less can be very much more

BEST

ELECTRONIC
Johnny Marr and Bernard Sumner's pop holiday had an era-best single in 'Getting Away With It'

THE GOOD, THE BAD & THE QUEEN
Damon Albarn rounded up Paul Simonon, and The Verve's Simon Tong for this fascinating sideshow

THE DIRTY MAC
John Lennon, Eric Clapton, Keith Richards, Mitch Mitchell. 'Nuff said.

CROSBY, STILLS, NASH & YOUNG
David, Stephen, Graham & Neil may have invented Fleet Foxes, but don't hold that against them

THEM CROOKED VULTURES
Dave Grohl, Josh Homme and Led Zep's John Paul Jones: the ultimate power trio

WORST

CHICKENFOOT
US hair-rockers Sammy Hagar and Joe Satriani were a clucking embarrassment

ZWAN
Billy Corgan's glammy post-Pumpkins venture featured Dave Pajo of Slint, and also Billy's MASSIVE EGO.

FREEBASS
Peter Hook, Mani, Gary Briggs, Andy Rourke take an admittedly good pun one step too far

SUPERHEAVY
Joss Stone, Mick Jagger, Dave Stewart, Damian Marley... should all know better

AUDIOSLAVE
Chris Cornell of Soundgarden and Tom Morello of Rage Against The Machine go cock-rock

LUCY JONES

NME.COM Deputy Editor

SINGER: **Beyoncé** "A powerful voice + dance skills + fierceness = performance gold."
GUITAR: **Stevie Ray Vaughan** "Who wouldn't take the opportunity to resurrect the late maestro's gobsmacking tech prowess?"
BASS: **Pino Palladino** "The man who can make even John Mayer look cool would bring with him the blues vibes, charisma and a funky bonanza of sounds with his fretless bass."
DRUMS: **John Bonham, Led Zeppelin** "The Zeppelin tornado would a) cut through the funky vibes and b) power the electricity in the rehearsal room."
VARIOUS GADGETS: **Flying Lotus** "Intergalactic textures and layers from the electronic trailblazer to keep things fresh."
BAND NAME: **The Lucy Jonestown Massacre**

MATT BERRY

The Mighty Boosh actor and folk musician

SINGER: **James Mercer, The Shins** "With a backing band like the below, something fairly magical would happen."
BASS: **Alan Spenner, Roxy Music** "He plays the bass on the original 'Jesus Christ Superstar' album – the good one."
GUITAR: **Mark Day, Happy Mondays** "It sounds like he can't play the guitar properly, but voices it instinctively – he's very melodic."
DRUMS: **Jon Hiseman** "He's a jazz drummer and he's the best drummer I've heard. I saw him at Ronnie Scott's and he's just fantastic."
KEYBOARD: **Ray Manzarek, The Doors, and Eric Satie** "Ray would be on the uptempo numbers and the loud numbers, and Eric – who's been dead over 100 years – would be on the quieter stuff. Ray would have to keep a lid on it while Eric plays."
OBOE: **Andy Mackay, Roxy Music** "He wouldn't be on every song, just on odd bits."
STRINGS: **David Arnold** "David is a good friend and he's the best at what he does."
BAND NAME: **Zooniversal Soldiers**

BEN CANNON, DEAN CHALKLEY, REX

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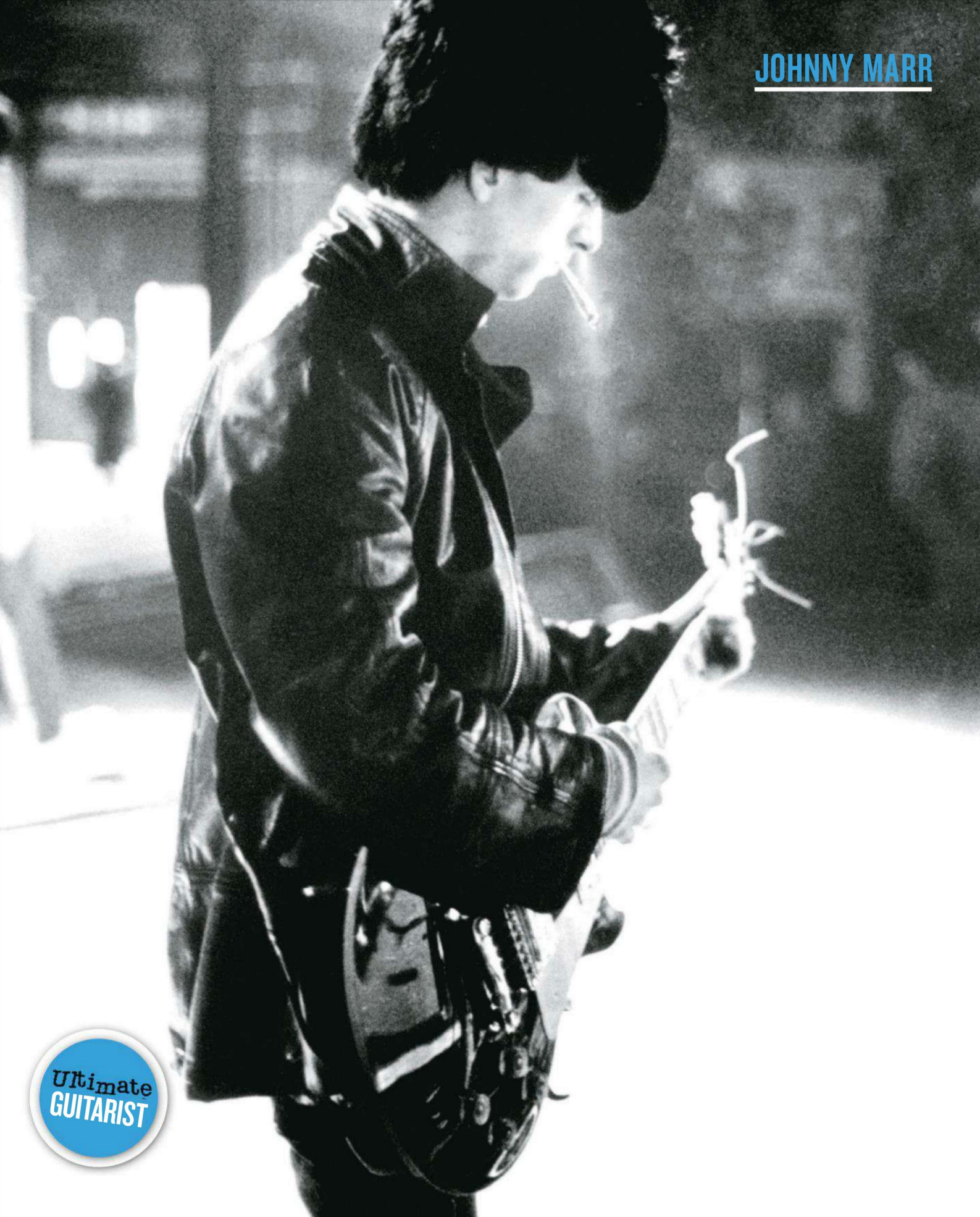

JOHNNY MARR
Ultimate
GUITARIST

Ultimate Band

JULIE EDWARDS

Deap Vally

SINGER: Courtney Love "We need her badass energy and also her ability to get publicity; we want this band to be huge."

GUITAR: Joan Jett "She's seriously badass and she's really hot, I'm sure the onstage antics between Courtney and Joan would be spectacular."

DRUMS: Moe Tucker "She's sexy and she's simple [in playing style] – a good balance to Joan and Courtney."

BASS: Paz Lenchantin, The Entrance Band "She's the sickest female bass player there is, period. She's young, but it's nice to have some young blood."

TAMBOURINE: Jack White "I'm sure he's great at it. He'll only be allowed to play tambourine."

COWBELL: Jimmy Page, Led Zeppelin "Same thing – he's only allowed to play cowbell."

STYLIST: Rhys Webb, The Horrors "It's up to him what he chooses, but I imagine they'll be wearing little scarves around their necks and silky shirts."

BAND NAME: Boys At The Back

Courtney Love: she won't stop screaming until her new band headline Glasto

RICHARD HAWLEY

SINGER: Sanford Clark "Voice of an angel. He and guitarist Al Casey recorded 'A Cheat' with Lee Hazlewood – me and Jarvis did a cover."

LEAD GUITAR: Jimi Hendrix "I love the gentle songs he does, where his playing and songwriting is mellow. Jimi could do anything."

GUITAR: Sterling Morrison, The Velvet Underground "A dear soul – he gave me one of his amps when I met him. His style is unique."

BASS: Bill Black, Elvis Presley's band "A vibe master who kept Elvis laughing and kept the wheels on the bus."

DRUMMER: Bernard 'Pretty' Purdie, James Brown drummer "Listen to the Purdie Shuffle if you're a drummer, you'll understand. If you're not, listen to James Brown, Aretha Franklin, Miles Davis... they knew what they were doing when they worked with him."

BAND NAME: Rich Pickings

CHILLI JESSON

Palma Violets

FRONTMAN: Bez, Happy Mondays "I want Bez to be the frontman – it's all about the attitude, you don't even need any talent."

GUITAR: Steve Jones, Sex Pistols "To bring it all together we'll have Steve Jones. He's just a dirty old rotter."

ORGAN: Ray Manzarek, The Doors "Don't need a bassist, so we'll have Ray Manzarek on the organ. He's a genius, I reckon he'd get on well with Bez as well."

DRUMS: Jeffrey Lee Pierce, Gun Club "He had the most amazing aura. There are enough bands who can play their instruments well, we don't need another one of them. We're talking the dream team (*which explains why you've chosen a drummer who wasn't actually a drummer – Ultimate Band Ed*)."

STEEL DRUMS: A guy from Putney "Will [Doyle, Palma Violets drummer] saw this bloke on Putney Bridge who was an amazing steel drum player, so I want him in there."

BAND NAME: Bez Of Friends

JAMES ALLAN

Glasvegas

SINGERS: Cheryl Cole and Elvis Presley "They'll duet like Lee and Nancy. It could be sinister or sordid."

GUITARS: Santo & Johnny "They do slide guitars, like the Hawaiian type. I think they'll be the dreamy part to the band."

ORGAN/DRUMS: Martin Rev, Suicide "He'll do this distorted organ sound and be the opposite to Santo & Johnny."

SLEIGH BELLS: James Allan and Santa Claus "We'll do backing vocals as well. I'd also like Santa to do a little dance, a bit like Bez."

PRODUCER: Phil Spector "I'm just picking people I'd like to hang out with."

BAND NAME: Get Behind Me, Santa

WHAT'S THE ULTIMATE RECORD LABEL?

NME's Barry Nicolson argues it's the home of The Smiths

ROUGH TRADE

The best labels are curators of music as much as proprietors, and the presence of the Rough Trade imprint on an album is always enough to warrant taking a chance. For nearly 35 years, from its late-'70s roots at the heart of post-punk, through to its storied association with The Smiths in the '80s and its '00s rebirth with The Strokes and The Libs, Rough Trade has always been *the* indie label. Theirs is a badge of honour. You have to suspect that's why the likes of Howler, Alabama Shakes and Palma Violets were drawn to it.

JENNY STEVENS

NME Deputy News Editor

SINGERS: Patti Smith and PJ Harvey "Because if they worked together, amazing shit would happen."

GUITAR: Carrie Brownstein, Sleater-Kinney/Wild Flag "She'd tear it up with Pete Townshend-style helicopters and high-kicks and generally be an all-round rock hero."

BASS: Kim Gordon, Sonic Youth "She'd bring riffs so abrasive, the audience would be left rocking back and forth like knickers on a windy washing line."

DRUMS: Janet Weiss, Sleater-Kinney/Wild Flag "She's one of the most badass drummers in rock, and it'd bring the holy Brownstein-Weiss Sleater-Kinney/Wild Flag alliance back in action."

BAND NAME: UniLAD

ROU REYNOLDS

Enter Shikari

MALE SINGER: Frederick 'Toots' Hibbert, Toots And The Maytals "I saw Toots live this summer. I don't know how old the dude is but he was still absolutely nailing the vocals."

FEMALE SINGER: Regina Spektor "So glad she's finally starting to break out into the mainstream."

GUITAR: Tom Morello, Rage Against The Machine "Tom Morello is part of a small elite group of guitarists that not only gets away with doing guitar solos but smashes it."

SYNTH: Liam Howlett, The Prodigy "He'll give the tunes those signature licks and tones that elevate it to anthemic levels."

DRUMS: Billy Rymer, The Dillinger Escape Plan "To drum for Dillinger you need the intensity and technical ability of a lightning-fast rhythmical octopus."

BASS: Noisia "The three lads that make up Noisia are my most respected soundscape sculptors."

TRUMPET: Louis Armstrong "It was a close call between Louis and Glenn Miller."

RAPPER: Roots Manuva "A lyricist second to none with an unmistakable voice and tone."

BAND NAME: The Rou-Tang Clan

FRANKIE FRANCIS

Frankie & The Heartstrings

SINGER: Freddie Mercury, Queen "We watch Live Aid in the van all the time and he really can sing."

RHYTHM GUITAR: Bernard Butler, Suede "We've cheekily put our current producer on rhythm guitar. To piss him off, basically."

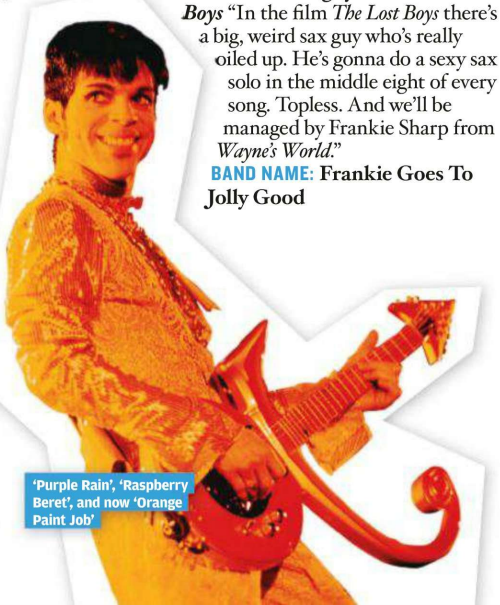
LEAD GUITAR: Prince "He's the pint-sized genius. There'll be no sex things, no vocals from him, just pure licks."

DRUMS: Alesis SR-16 drum machine "Because all drummers are wankers."

BASS: Andy Rourke, The Smiths "If you've ever tried to play his basslines you realise they're actually really hard to play."

SAXOPHONE: The guy from *The Lost Boys* "In the film *The Lost Boys* there's a big, weird sax guy who's really oiled up. He's gonna do a sexy sax solo in the middle eight of every song. Topless. And we'll be managed by Frankie Sharp from *Wayne's World*."

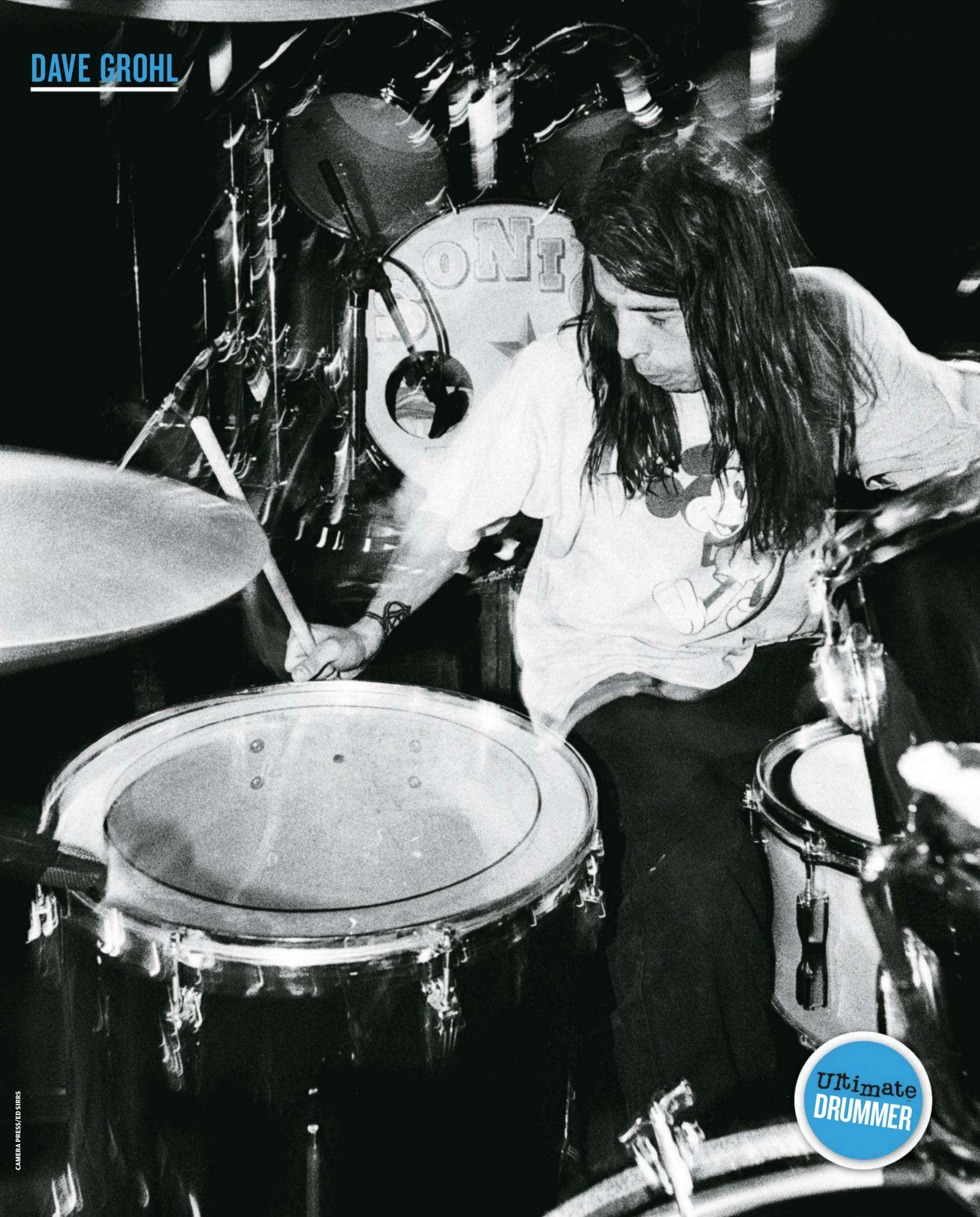
BAND NAME: Frankie Goes To Jolly Good



'Purple Rain', 'Raspberry Beret', and now 'Orange Paint Job'

DEAN CHALKLEY, AARON FARLEY, TOM OXLEY, DANNY NORTH, TOM MARTIN, BRIAN RASIC/REX

DAVE GROHL



CAMERA PRESS/ED SIRRS

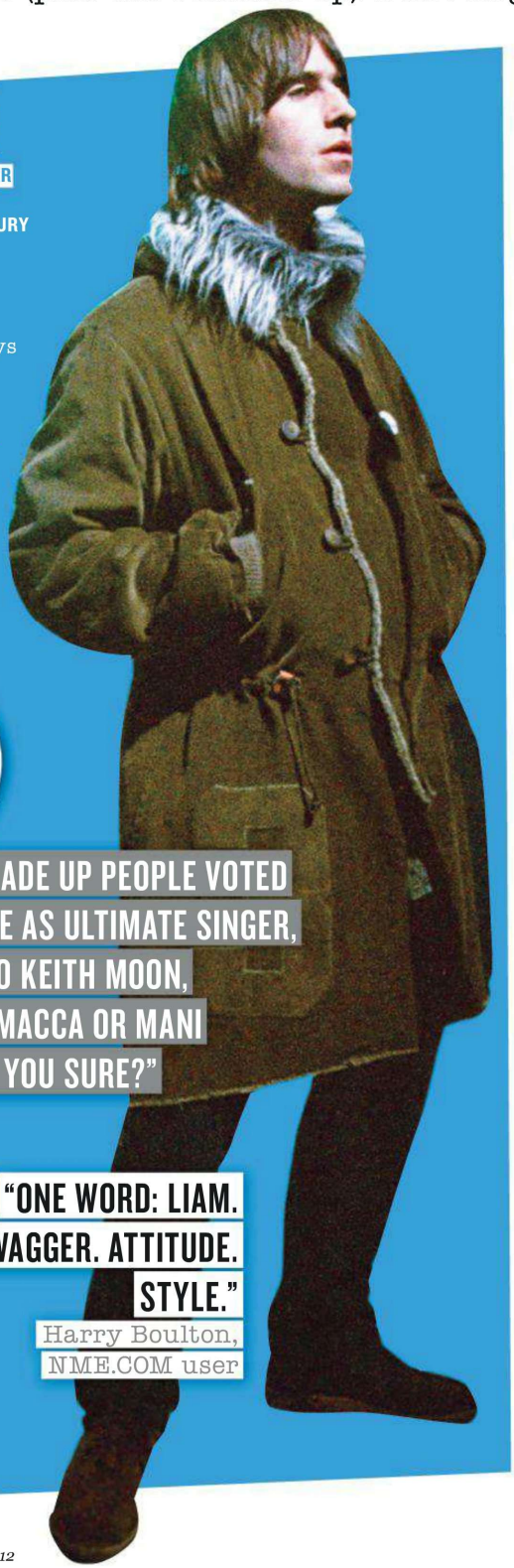
Ultimate Band

MEET YOUR ULT

You voted on NME.COM, Facebook and Twitter. Now we present the greatest band members of all time (plus the runners-up). Don't forget to continue the debate on NME.COM/blogs

SINGER

1: LIAM GALLAGHER
Oasis
2: FREDDIE MERCURY
Queen
3: MORRISSEY
The Smiths
4: ALEX TURNER
Arctic Monkeys
5: DAVID BOWIE
6: JOHN LENNON
The Beatles
7: ROBERT PLANT
Led Zeppelin
8: KURT COBAIN
Nirvana
9: THOM YORKE
Radiohead
10: MICK JAGGER
The Rolling Stones



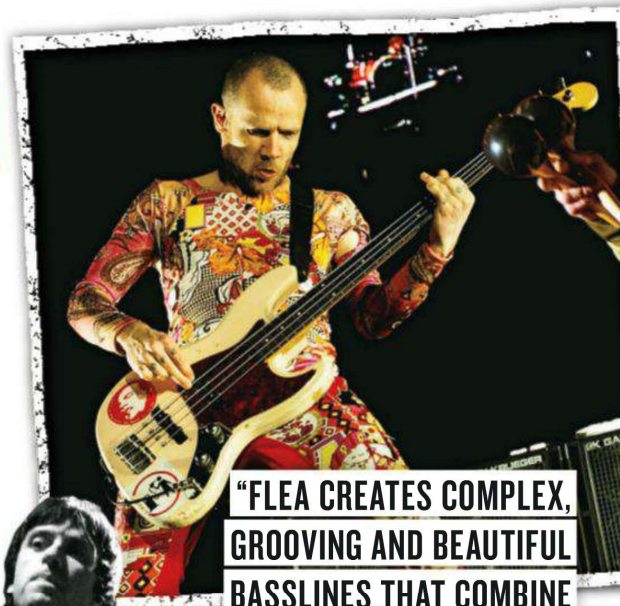
LIAM speaks

"I'M MADE UP PEOPLE VOTED FOR ME AS ULTIMATE SINGER, BUT NO KEITH MOON, RENI, MACCA OR MANI – ARE YOU SURE?"

"ONE WORD: LIAM. SWAGGER. ATTITUDE. STYLE."
Harry Boulton, NME.COM user

BASSIST

1. FLEA
Red Hot Chili Peppers
2. JOHN ENTWISTLE
The Who
3. CHRIS WOLSTENHOLME
Muse
4. JOHN PAUL JONES
Led Zeppelin
5. PETER HOOK
Joy Division/ New Order
6. PAUL MCCARTNEY
The Beatles/Wings
7. KIM DEAL Pixies
8. ANDY ROURKE
The Smiths
9. KRIST NOVOSELIC
Nirvana
10. KIM GORDON
Sonic Youth



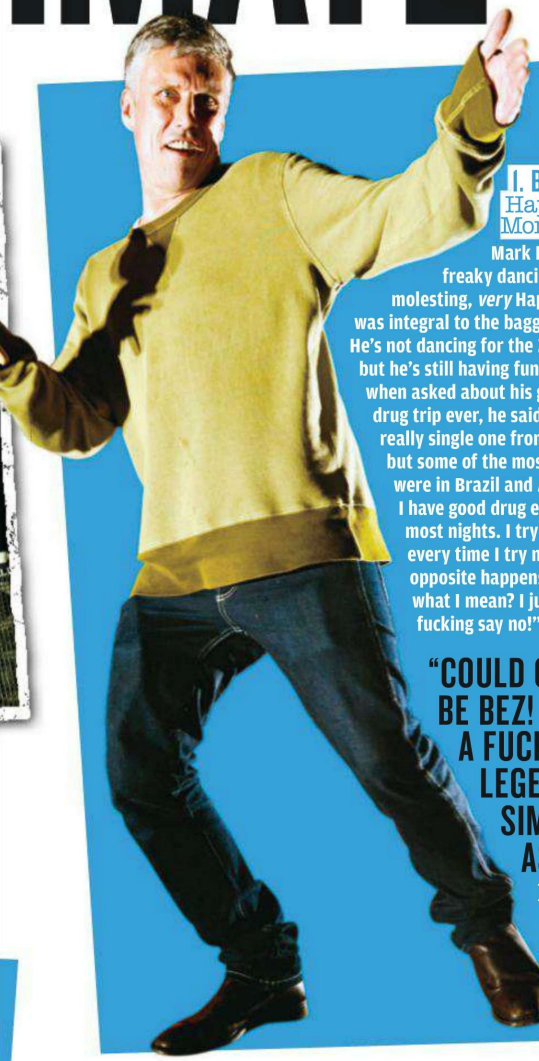
"FLEA CREATES COMPLEX, GROOVING AND BEAUTIFUL BASSLINES THAT COMBINE EPIC, FAT FUNK GROOVES, MELODIES AND ATTITUDE"
Saul Nossel, NME.COM user

GUITARIST

1. JOHNNY MARR
The Smiths
2. JIMI HENDRIX
The Jimi Hendrix Experience
3. JOHN SQUIRE
The Stone Roses
4. JIMMY PAGE
Led Zeppelin
5. MATT BELLAMY
Muse
6. JACK WHITE
The White Stripes
7. JOHN FRUSCIANTE
Red Hot Chili Peppers
8. GRAHAM COXON
Blur
9. JONNY GREENWOOD
Radiohead
10. SLASH
Guns N' Roses

"MOST GREAT GUITARISTS CAN BE MIMICKED, BUT I'VE NEVER HEARD ANYONE PLAY QUITE LIKE HIM""
Jamie Irwin, NME.COM user

IMATE BAND



'OTHER GUY'

1. BEZ Happy Mondays

Mark Berry, the freaky dancing, maraca-molesting, *very* Happy Monday was integral to the baggy legends. He's not dancing for the 2012 reunion, but he's still having fun. Last year, when asked about his greatest drug trip ever, he said: "I couldn't really single one from the other, but some of the most memorable were in Brazil and Argentina. I have good drug experiences most nights. I try not to, but every time I try not to, the opposite happens, you know what I mean? I just can't fucking say no!"

"COULD ONLY BE BEZ! HE'S A FUCKING LEGEND, SIMPLE AS!"
Dave Parks, NME.COM user

2. CRESSA The Stone Roses

The Roses' unofficial fifth member, dancer Steve Cressa wasn't invited to the reunion, but they've shared enough larks. Mani: "Me and Cressa had these trips and we did them listening to 'Loose' by The Stooges. We walked into town tripping our tits off, bought these chocolate Feast ice-lollies and were walking around in a right state, chocolate all over our faces, seeing rabbits, all kinds of shit... very naughty boys."

"CRESSA AND BEZ WERE BOTH MASTERS OF THE ART OF DOING FUCK ALL."
Liam McDonald, NME.COM user

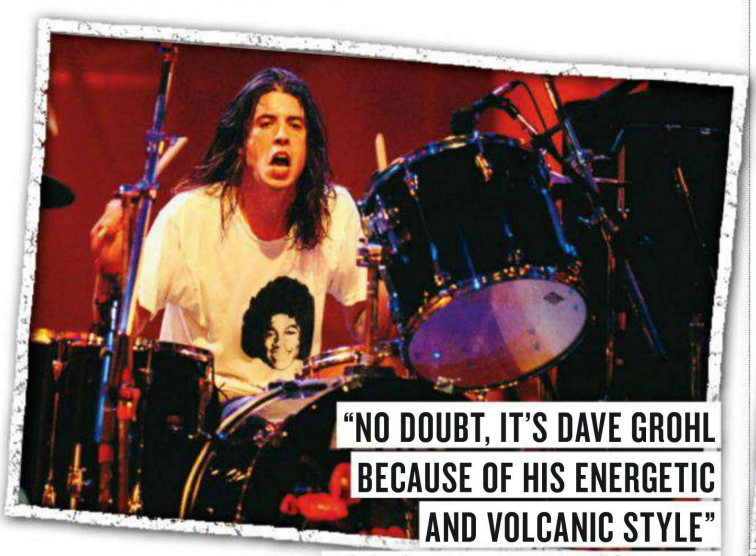
3. NOEL FIELDING

The *Mighty Boosh* and *Luxury Comedy* chap is more rock'n'roll than most bands – he's appeared onstage with Kasabian as 'Vlad The Impaler' numerous times. "Serge is one of my best friends," he gushed to *NME* last year. "Tom [Meighan] always goes, 'You love each other a bit you two, don't you?'."

"NOEL FIELDING IS THE OBVIOUS CHOICE!"
Conor Fensom, NME.COM user

DRUMMER

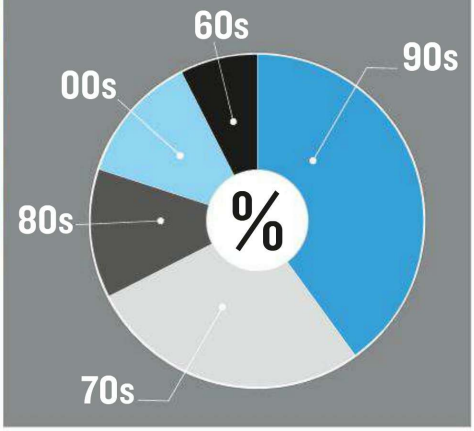
1. DAVE GROHL Nirvana/Foo Fighters
2. KEITH MOON The Who
3. JOHN BONHAM Led Zeppelin
4. TRAVIS BARKER Blink-182
5. MATT HELDERS Arctic Monkeys
6. NEIL PEART Rush
7. RENI The Stone Roses
8. CHAD SMITH, Red Hot Chili Peppers
9. GINGER BAKER Cream
10. JOEY JORDISON Slipknot



"NO DOUBT, IT'S DAVE GROHL BECAUSE OF HIS ENERGETIC AND VOLCANIC STYLE"
Nicholas Topp, NME.COM user

WHAT'S THE ULTIMATE DECADE FOR MUSICIANS?

We've taken the top league of your musician picks on this page and charted which decade they were most prolific in. Behold, the results.



ONE-VOTE WONDERS

This lot were among those who got one solitary vote in our polls – don't worry guys, you're someone's ultimate something!

SINGER: TOM CHAPLIN, KEANE
We would have let him bring the onstage hair fan to Ultimate Band rehearsal, and everything.

GUITAR: CHAD KROEGER, NICKELBACK
And poor Chad didn't even get one vote in the singer category, despite that stunningly unique growl. Scandal.

BASS: GENE SIMMONS, KISS
It's harsh, but Gene's focus on image may have meant he missed out on votes from those judging his actual ability.

DRUMS: GORDON MOAKES, BLOC PARTY
Come on, he should have got more purely for that 'rat-tat' drum bit in 'Banquet'.

Bet you never thought you'd see these two in such close proximity

GETTY, RETNA, REX, DANNY NORTH, RICHARD JOHNSON, ALPHA

IS THIS THE MOST BONKERS MAN IN GRIME?

Dropping labels, kicking off on Twitter, ending his Dizzee feud only to spat with Jay Sean – pioneer **Wiley** can't keep out of trouble, tuts **Siân Rowe**

It's Thursday evening and Wiley – Godfather Of Grime turned pop star – is unhappy. "Today I'm handing in my notice into Warner," he tweets. "I can't stay there for more than three singles. I will go madder than I already am."

He continues: "Make sure you kop the second and final single at Warner... 'Can You Hear Me', out October 20th". He spends the rest of his night tweeting about a performance at the University of Warwick. It's off. It's on. It's off again. "I am not gonna be at Warwick Uni tonight. I have some other stuff to do," he decides, later adding: "Stop moaning you spoilt brats...".

Since making the switch from rapping over jungle and garage to founding grime with Dizzee Rascal and Tinchy Stryder in Roll Deep, Wiley (real name Richard Cowie) has been as notoriously unpredictable as he is talented. He's released 10 albums on seven different labels. His 2008 single 'Wearing My Rolex' hit Number Two, but subsequent visits to the charts have been erratic, charting everywhere from eight to 45 to 123. In 2010 he gave away everything he was working on in the 'Zip Files', a collection of 200 unreleased vocals and instrumentals. Six more mixtapes of free material have followed. More recently he's earned a rep for live-streaming his life, capturing himself doing everything from coming up with Christmas freestyles to delivering instructions on making eggs and soldiers.

Basically, Wiley is going to do things his own way.

It's Friday morning and we're due to meet. In *another* U-turn, he's just signed a deal with Warner for his 11th album, 'The Ascent'. "New deal with WARNER" he tweets, adding "FUCK ANYONE WHO SAYS A BAD WORD ABOUT ME... F YOU...".

And after three changes of venue, Wiley is finally ready to speak, at a central London studio. He's cheerful, chatty, says he's happy to be back in the pop game, especially now that 'Heatwave' has earned him that Number One spot. He's wondering how to celebrate. "I'm gonna fly out and go somewhere for the weekend," he says. "I was going to go to Dubai, but then again, I might go to Holland..."

***NME:* Last night, you said you were leaving Warners. What changed?**

"That was just a trick for them to give me the album deal! They were peeing around. Sometimes you have to do that or people won't hear you. I didn't want to have to, but they pushed me that far."

Do you think you're lucky? So many artists wouldn't get the chances you have, especially considering you've moved around so many labels. How did you think it was going to end up?

"Very lucky. You see a scene that starts and then it gets mainstream and then people go off it and like something else. That scene doesn't actually ever die. I was always aware that the last resort in this whole thing was gonna be me ending my career, but at home, with grime music, whether its charting or not."

You were meant to play Warwick last night...

"I wanted to go but eventually I decided, nah, I'm not going to. They tried to get me to go but I just fell asleep. This is what people have got to understand: I'm only a human being, I'm not a robot."

Do you feel like there's more pressure to behave like one now you're signed to a major again?

"There is, but eff them! I don't let it stay on me. I let it the pressure be on them, not my brain, because it would send me mad. People look at you like you're not human. I don't wanna crash my car because of exhaustion."

Have you crashed because of exhaustion before?

"No, but I saw my father work so hard that he nearly died. And I work even harder."

Was there any moment when you thought about ditching music for good?

"Yeah, I've had it a few times. You know when you do music and it's not your day but someone you know, or something you're attached to you, is [successful]?"

Like Tinchy, who you were in Roll Deep with?

"That stuff helps my brain. For some people it throws them off. But if I see one of my peers doing well, it doesn't mean crying or sulking; it actually makes me go to work. I'm just glad the people who doubted me or just didn't wanna see me here, HAVE to see me here."

You're like the world's most uncredited A&R. You've worked with Tinie, Chipmunk, even people like Emeli Sandé, really early on.

"Ha. I'd be like, meeting these guys in youth clubs. Nobody else would have spotted the Tinies or Chipmunks though. They mean I'm like a street A&R."

Do you think it's a good time for UK music?

"I think in a year or something, the dream team will be back together. Tinie, Dizzee, Chipmunk will all be back. That's all we ever wanted, and that day is coming nearer."

You mentioned Dizzee...

"The truth is, I don't hate that boy and he don't hate me. There's been a lot of bullshit in the gap since the last time me and him stood face to face so, in his heart and mind he's probably thinking 'Eff them!'. I'm not thinking anything. I've had a successful single, if I get another one I'll FORGET Dizzee. Obviously, it's not good in the long run, 'cos it'd be cool if we could work [together]."

Wiley's ongoing feud with former protege Dizzee is legendary, dating back to 2003, when Dizzee was stabbed by an unknown assailant in Ayia Napa and Wiley fled the country. But war is par for the course in Wiley's world. He's clashed with Lethal Bizzle, Devlin, and recently, Dot Rotten. For every mention of

Roll Deep live on Rinse FM, 2005

LIFE OF WILEY

From label leaps to Dizzee feuds

1997–2000
Wiley starts freestyling on pirate radio.

2001–2002
Wiley forms Roll Deep.

2003
Dizzee Rascal is stabbed in Ayia Napa, with Wiley also present. Wiley flees the country, sparking an ongoing feud.

2004–2007
XL sign Wiley to release his debut 'Treddin' On Thin Ice'. The Big Dada follow-up 'Playtime Is Over', features Tinie Tempah.

2008–2009
'Wearing My Rolex' becomes the pop hit of 2008. He releases 'Race Against Time' on his own label, then signs to Island.

2010–2011
Wiley shares 200 tracks via Twitter, begins broadcasting his entire life online via U-Stream.

2011
Wiley returns to Big Dada with '100 Percent Publishing'.

2012
Wiley achieves his first UK Number One single with 'Heatwave'.

"I TRICKED MY LABEL FOR THEM TO GIVE ME THE DEAL– I LET THE PRESSURE BE ON THEM, NOT ME"

Wiley

his skill with words and production there'll be a reference to one of his disagreements. He's fed up with it. "I've had years of interviews where they'd be like 'OK Wiley, so Dizzee Rascal, what's that? Did you see who stabbed him?' But, I now know to answer with a smile, so Dizzee knows that we're not entertaining it."

***NME:* So, how's your relationship with the fans? Are they pissed off when you cancel shows?**
"I've got good fans. I've got fans who think they're my mum and dad, I've got fans who have been with me for a long time but have gone off me. I've been in the game so long I can have old fans that will go and new fans that will come but ONE fan that is always with me is the grime fan. They'll go away and get upset because I've done a 'Heatwave'..."
But they know they're going to get a release like 'Grimewave' straight after?
"Exactly, exactly. That's my main fan and I'll never forget that. I do grime music anyway, in my sleep. But on purpose here, I've done a mixtape of singles. So 'Heatwave' came out and 'It's All Fun And Games: Volume 1' straight after. Anyone who's moaning, they have to shut up because they're moaning for nothing: I've given them that. After the grime fan will come..."
...**Mums?**
"Yeah, ha! I've got new fans who I love too, though. My old fans don't like them so I have to be like, 'Shhh, old fans! You're going to mess up my new fans!'"
But do you still enjoy it?
"Yeah. I enjoy getting paid, more importantly! But I enjoy what I do. I'm not going to do it forever: I want to slide out of it by 37, 38. I'm going to do this album, and one more and then stop. I don't want to keep strangling the pennies out of the Wiley brand. I want to try and do different stuff. You know like P Diddy, he's done Dirty Money. I want to try something different."

For all Wiley's good intentions, though, you get the impression he can't turn down a good war – and perhaps that he doesn't know where to stop. In March this year he was involved in a Twitter row with Jay Sean, an Anglo-Asian songwriter who scored a Number One in the US with 'Down'. Wiley accused Jay of having done nothing for the UK music scene, and as Jay Sean fans piled in, the row escalated. "I will throw Bombay potatoes on you," Wiley tweeted at Jay, adding: "Your mum makes a dodgy korma", and announcing, "I will slap off your dad's turban".

He explained it to radio DJ Bobby Friction as "ethnic banter". Today, he insists, "I've never been racist towards Asian people in my life... me and Jay Sean were arguing. People started coming in and saying, 'Get on your banana boat'. What I should have done is ignore it, but I didn't. I replied."

Does he regret it?

"I don't care what people think! I'm not racist. I just got caught up in an idiot situation," he adds, slightly sadly. "We are all human, we need to remember."

We don't reckon Wiley's a racist. He just has a million ideas a minute, and some of them tumble out of his mouth before he's had time to focus. He's a strange mix: both bloody mindedly difficult, and totally prone to impulse.

Just one last thing Wiley... where are you going to go tonight then? "Dubai, Holland or maybe West End, you choose..." he replies.

"He's not even joking," laughs his publicist, as she steps in to wrap things up.

"Come on, serious," says Wiley. "Dubai, Holland or West End?"

Wiley: next thing, he's wearing chest pockets

EDD WESTMACOTT/RETNA

TAXI FOR GABRIEL BRUCE

Before Superstorm Sandy wreaks havoc on NYC, **Gabriel Bruce** heads on an adventure round the city for his first US shows. **Hazel Sheffield** jumps in the cab with him

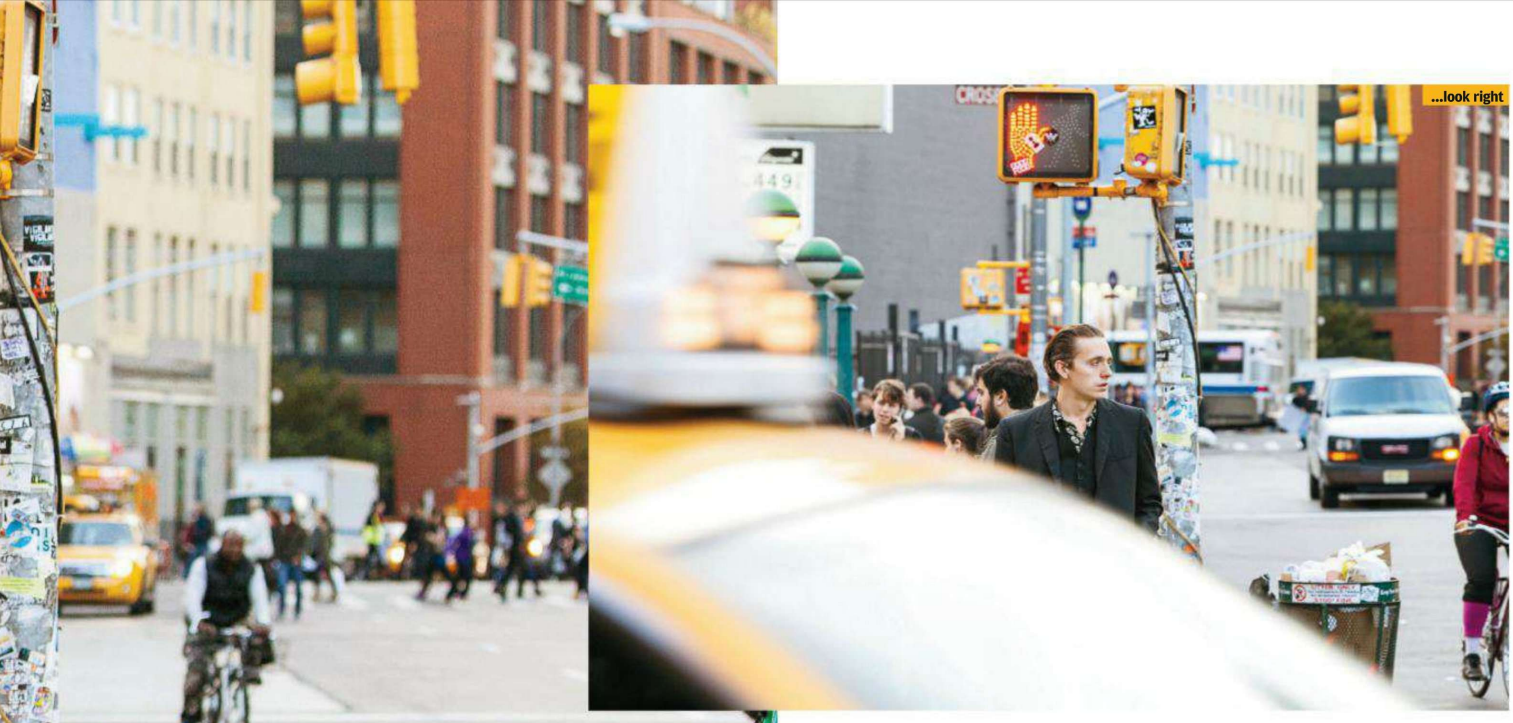
PHOTOS: RICHARD JOHNSON

Gabriel Bruce is in the Bowery, NYC. We're a long way from his London home, but his towering form and teddy boy hair mean he's stopped in the street by new fans from his first Stateside shows. He's not exactly inconspicuous in a high-waisted black suit that harks back to the Bowery's history of dapper seediness. This, remember, is a place where prostitutes and sailors used to roam.

Gabriel is unveiling his gothic rock'n'roll for the annual new music showcase, CMJ. It's the week before the release of his debut album, 'Love In Arms' (and shortly before Superstorm Sandy shows up), where he shows himself off as a growling protagonist on a set of squalling and simmering tracks, threaded together with his beloved Farfisa organ, creating an almighty buzz back on our shores. One day he dreams of performing the trumpet fanfares on his new single 'Perfect Weather' with a band of saxophones and horns. Tonight he's set to carry the songs with two flapper dancers, his long limbs flailing to the strains of a laptop and electronic drums manned by a friend, George.

THE BOWERY SHOW 7pm

"This is weird," Gabriel says when he emerges from the wings at The Bowery Ballroom. There's a moment



Hailing a cab with your eyes: time-consuming

Gabriel's first US shows set a high benchmark. Arf!

No virgin's hearts on the menu, Gabe?

when it seems like he might be shy, but then George sets up a drumbeat and Gabriel clicks into his zone, crooning 'Dark Lights, Shine Loud' while his dancers twirl.

Early comparisons to Nick Cave, Tom Waits and Leonard Cohen followed on the heels of 'Sleep Paralysis', a brilliantly dour single that features him musing on death. But there's nothing subdued about the way he comes across. Soon he's drenched in sweat, his body bent double as he rips off his jacket. During 'Zoe' some kids in dungarees and bowling jackets fling each other round on dancefloor. Gabriel smiles. This old music hall has started to look like a scene from *Grease*.

"DANCING IS THE TRUE GEOMETRY OF THE SOUL"
GABRIEL BRUCE

THE TAXI RIDE 7.45pm

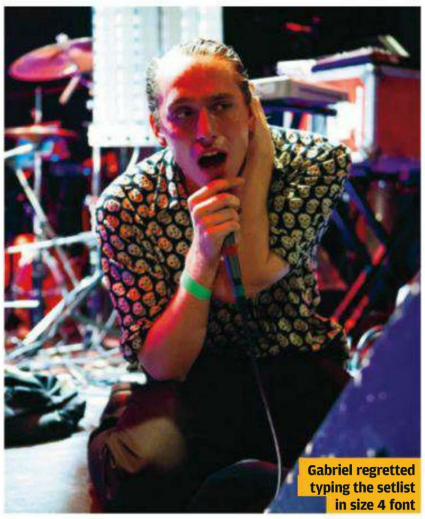
"We're in New York City, the triumph of man," Gabriel says as we hail a cab to his next gig. I ask about his outlandish stage persona and he points to the skyscrapers that loom around us in the dark. "Without oral history we woudn't even have these buildings. It's the very foundation of our language and civilisation," he says by way of roundabout explanation. "That's drama – if you want to build the Empire State Building you've got to be a pretty dramatic guy to convince people."

Gabriel didn't scrimp on the drama in his old band Loverman – in one video he directed he's painted red and snarling at the camera – but for his solo work he coats his gothic tendencies in power chords, organs and dancing. He explains: "I think Plato got it wrong when he said that poetry is the geometry of the soul. Dancing is more geometrical when you look at it. It's an immediate expression, more immediate than words. Words take a second to sink in."

THE SANTOS SHOW 8.15pm

Space is cramped in the basement at Santos Party House, a venue so full of dry ice and gaudy neon lights that looks like a Laser Quest arena. So cramped, in fact, that in the finale, 'Car's Not Leaving', Gabriel and his dancers jump onto the floor to perform their routine. Afterwards Gabriel cracks open a beer and watches one dancer dump her sheepskin coat in the middle of the floor and leap round it with her arms in the air. "Come on," he says, "let's go." ▶

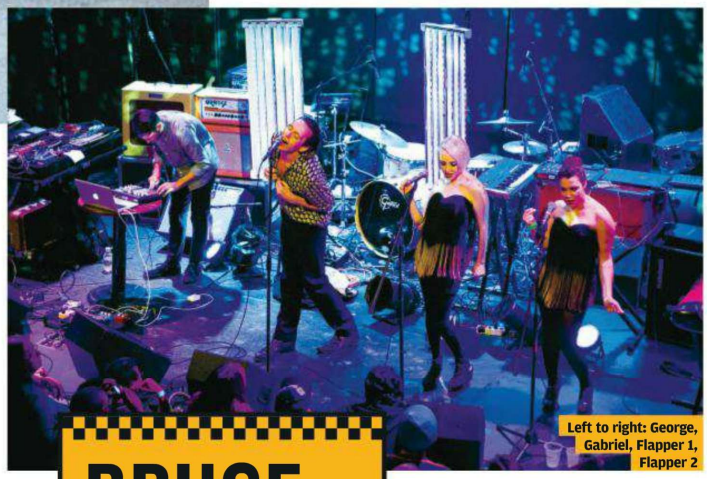
"Anyone know where I can get a hot dog round here?"



Gabriel regretted typing the setlist in size 4 font

Live sacrifice? That's stagecraft (goat just out of shot)

"Hello, you can call me your angel Gabriel"



Left to right: George, Gabriel, Flapper 1, Flapper 2

STREETS OF NEW YORK 9pm

We head north, splashing through puddles in traffic. On the way, Gabriel tells his story. Born to a half-Brazilian, half-American father and a Scottish mother, who he says were "never really together", Gabriel spent his early years on the road as his mother travelled for inspiration for books she wrote – she's now settled as a bookshop-owner in west London. But when he was little, they lived in a shack in Dominica in the Caribbean.

"I wonder now what it must have been like for my mother, bringing up two children in a mud hut with no other adults around," he says. Back in England, he thought about becoming an actor and ended up at art school. "I decided to be the brush not the paint," he says of the decision to pursue painting. "And I'm really good at painting, but I don't want to do it any more. I'm good at describing the world on paper, but I have no big ambitions towards some kind of conceptual thing." So music became his thing – and performing became his shield from the world as much as his expression of it. "Moving is just a way of disguising yourself," he says. "I find it easier to hide behind that – being extrovert."

> "I WANT TO HELP PEOPLE THROUGH THE MENOPAUSE"
> GABRIEL BRUCE

BACK TO THE BOWERY 10.10pm

Back at The Bowery Ballroom Gabriel is ushered in a side door while punters yell praise at him for his show. We're here to see IO Echo, an LA band who are supporting him in the UK soon.

Gabriel's own music is filled with baroque horror stories and huge hammy love songs that set him apart. "*Summon all your villagers and just take my life,*" he sings on 'Dark Lights, Shine Loud', "*You've got to rid yourselves of evil*". Images of pitchfork-weilding villagers driving out demons aren't so far-fetched when he starts talking about a ghost he "lived" with, called Chloe.

"One day, my friend threw a bottle of energy drink down some stairs to the basement," he says. "There used to be this old abandoned bath down there, and when I went down to get the bottle the water was streaming over the sides. The minute I saw it, the water started to drain." Gabriel's mum called an exorcist, and the next time she came to visit she flung holy water in the face of the housemate that opened the door to her. "We missed Chloe after that!" he says, sadly.

BRUCE IN BRIEF

Gabriel Bruce, in bite-sized chunks

NAME: Gabriel Bruce
FROM: London
BAND HISTORY: Used to play with Loverman, who had a heavier gothic sound in the vein of The Horrors or SCUM. Loverman fell apart when drummer Chris Prendergast joined The Kooks as a live player.
STYLE: From the campy sleaze of 'Honey Honey Honey' and the rousing Springsteen chorus of 'Car's Not Leaving', to moody downtempo tracks such as 'Sleep Paralysis' or drowsy love song 'El Musgo', Gabriel's music can't help but be defined by his gravelly voice.
INFLUENCES: He might sound more like Nick Cave, but Gabriel says the biggest influence on his songwriting is Bob Dylan. "If I sounded more like Dylan maybe people would pick it up," he says. Gabriel also loves Springsteen, who he admires for telling stories about America.

LATE-NIGHT CHIPS 11.30pm

Over pints and chips in one of Bowery's old German beer halls, Gabriel tells us dark stories about the torture of Saint Catherine, who sliced open her own face in protest at an arranged marriage. He quotes Dylan's 'Ballad Of A Thin Man' and Tom Waits' 'Who Are You' at length, and you can see the way he's studied the shape of the words, committing them to memory. "'*I did my time in the jail of your arms*'," he recites, "And, '*You can never hold back spring*' – what a beautiful idea!"

Bands like Butthole Surfers, Nirvana and Sonic Youth were his obsessions when he was younger. "I had a soundtrack to my teenage years. I want to make one for the next generation," he says. "I want people to dance, cry and make love to this record... I want to help people through menopause and divorce!" he says, lighting up another cigarette. "I'm quite ambitious with how this will go."

Later, we watch Gabriel wander off into the electric lights of New York. New admirers emerge to come shake his hand. He hasn't soundtracked a generation yet, but tonight was a damn good start.

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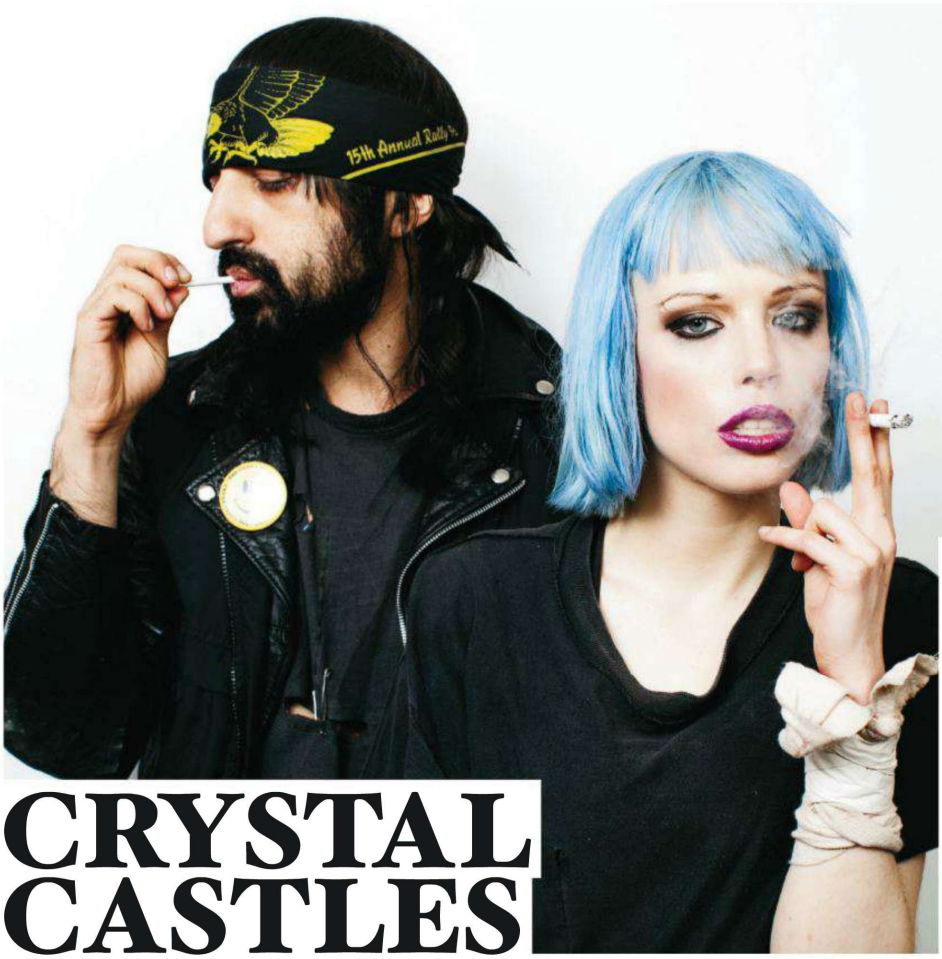
REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



CRYSTAL CASTLES

(III) FICTION

Ethan and Alice soften their apocalyptic visions and wilful sonic evil with hints of tenderness and a David Guetta moment

In 2006, after toiling for some years in a dire rock'n'roll band called Kill Cheerleader, Ethan Kath swapped his guitar for some keyboards, recruited an 18-year-old named Alice Glass from a Toronto noise band called Fetus Fatale, and went electro. Their early singles, 'Alice Practice' and 'Courtship Dating', were club music of sorts. But while dance music traditionally speaks of good times and euphoric abandon, Crystal Castles made it into something drained, damaged and nihilistic. Oh, and popular. What began as a bedroom project spread its tendrils across ballrooms and festival main stages, with Alice often carried away kicking and screaming on a sea of arms. Playing venues of this size demands an artistic rethink: four-track demos will not wash here.

And so Crystal Castles' third album ushers in a new approach. Recorded in Warsaw with Kath's digital arsenal of old replaced by vintage analogue synthesizers, it retains something of Crystal Castles' initial approach – a spontaneous first-take policy still reigns – but adds a bigger sound and glossy production values to the mix.

This wasn't guaranteed to turn out well. For one, 'analogue synths' are what literally everybody from Hot Chip to Metronomy to James Murphy is banging on about these days. And two, Crystal Castles have always felt as digital as a corrupt data file – the last people you'd expect to go analogue. But as the first tracks from '(III)' began to sneak out, it was clear Ethan and Alice had found a way to expand their palette without losing their essence. First there was 'Plague' – an apocalyptic liturgy retooled for the dancefloor – and then the exceptional 'Wrath Of God'. It beams in on a pulsing, David Guetta-like synth fanfare, with something sinister coursing through its veins. The melodies take on a funereal hue while Alice's voice goes from subsumed to strangulated, and the pummelling beats sound less like freedom and more like a prison.

But '(III)' is, unmistakably, the sound of a band softening. Yes, there are moments of wilful sonic evil: see 'Insulin', its beats distorted as if cushioned by concrete, Alice's wails stuttering through the mix as if broadcast through a run-down walkie-talkie. But as the cover image – a striking picture of a burka-clad woman cradling a wounded relative, shot in Yemen by photojournalist Samuel Aranda (see panel) – suggests, '(III)' is out to find moments of beauty in a world full of ugliness.

The skull-splitting shrieks of songs like 2010's 'Baptism' have been excised almost entirely, as 'Transgender' and 'Violent Youth' take a gentler vocal tack. And there's a toned-down sentiment to match. "*I'll protect you from all the things I've seen*", sings Alice, softly, on 'Kerosene'. 'Affection', meanwhile, feels like a song of sincere yearning, although it's tough to say for sure, with the shape of her words obscured amid the blurry synths. And that's before we even get to 'Child I Will Hurt You', which for all the dark intent of its title comes over as a sort of snowglobe lullaby. You'd mistake it for new-age warbler Enya were it not for the twinkling, icicle melodies.

Elsewhere, earlier techniques have been refined. That trick they played on 2007's 'Crimewave' – vocals chopped up and re-spun as beautiful gibberish – works beautifully on 'Pale Eyes' and 'Kerosene'. Elsewhere, Ethan edges their sound closer to euphoric trance, with 'Sad Eyes' feeling like a bold move in a game of chicken in which losing is not being killed in a fiery automobile accident, but being mixed into an Ibiza terrace set by Judge Jules.

The first Crystal Castles album (2008's 'Crystal Castles') was a punkish exhortation to murder on the dancefloor. For '(III)', they've remade themselves. Not entirely. But in toning down the shock and awe, they've revealed the beating heart at the centre of their work. The message, still, is that the world is a cruel and fucked-up place. But being doomed seldom sounded so beautiful. ***Louis Pattison***

9

BEST TRACKS: 'Wrath Of God', 'Transgender', 'Affection'

THE STORY OF THE '(III)' COVER ART

THE PHOTOGRAPHER
The '(III)' cover shot was taken by Samuel Aranda, a Spanish photojournalist who has covered wars in Iraq, Gaza and Pakistan and freelances for *The New York Times*.

THE PHOTO
A veiled woman cradling her son after he was exposed to tear gas. It was shot in Yemen during the Arab Spring, and won World Press Photo Of The Year 2011.

ALICE GLASS SAYS:
"A lot of bad things have happened to people close to me since 'II'. It feels like the world is a dystopia where victims don't get justice and corruption prevails. I'm one step away from being a vigilante to protect people and bring justice to the people I love."

MATT SALACUSE

ULTRAISTA

ULTRAISTA I AM FORTIFIED

Like many electronic pioneers before them, Ultraista have been influenced by literature. Talking Heads used books about the avant-garde to help create their flippy-floppy sound. And now chief Radiohead knob-fiddler Nigel Godrich, alongside Beck/REM drummer Joey Waronker and their pal Laura Bettinson, have decided to get stuck into the Ultraists, a Spanish literary movement founded in 1918, whose writers loved references to modern technology and poems that didn't rhyme. So far so highbrow – but the effect is striking. Chopped-up lyrics are sampled over multi-layered keyboards, as songs switch from Afrobeat to rave with limberness and ease. It's more relaxed (and less nerdy) than Godrich's other projects: opener 'Bad Insect', with its dawn chorus of synths, is a proper dancefloor stomper, while 'Smalltalk' serves up a smouldering pop hook. There's little deviation from the formula across the album's 10 tracks, but it's still an impressive debut.

Jenny Stevens **8**

BEST TRACK: 'Bad Insect'

STOOSHE

STOOSHE WARNER BROTHERS

Let's be honest here: Stooshe releasing a cover of bloody 'Waterfalls' – with or without TLC in the video – as a tee-up single for their debut album is not the best or boldest move in the world ever. Especially when back in January they were in *NME* banging on about how "We do what we want, most bands get moulded by evil labels into something they're not," etc etc. And even if it *is* their own decision, it's still a lame one. Plus they are the new faces of Furbee, the eyelash-batting robotic cuddly toy, which obviously is not wildly inspiring, either. Musically, their default setting is a kind of Amy Lambrini-house Fauxtown that they invest with a minor amount of charm on 'Black Heart' and 'Fuck Me' (which of course now, rubbishly, is 'Love Me'). It all grates severely, though, over 40-odd minutes. Can this please, please be the last of these 'orrible plastic '60s soul albums, by anyone? Please? ***Hamish MacBain*** **4**

BEST TRACK: 'Black Heart'

BRIAN ENO

LUX WARP

Take the piss out of ex-Roxy Music man Brian Eno all you want – "He's the Nick Clegg of the music world... an empty vessel", Manic Street Preachers' James Dean Bradfield once quipped – but there's no denying his ability to chill you the hell out. Take his umpteenth solo album and third for Warp, which sees the David Bowie, Devo, Talking Heads and U2 producer doing what he does best: creating ambient music with the power to subtly shift your mood. 'Lux' pulses and phases, barely changing key or dynamic throughout its 75 minutes. There's a warmth and richness to it that was lacking from some of his previous ambient works, such as 1978's chilly, icicle-sharp 'Music For Films'. The detail of individual tracks is almost irrelevant, as the album drifts from sunrise strings to rise-and-fall synths to piano notes as delicate as foals taking their first steps. But it creates an undeniably compelling whole. And all this despite the 64-year-old's own definition of ambient music as sound that's easy to ignore. ***Lucy Jones*** **8**

BEST TRACK: 'Lux 2'

PAMELA LITTKY

Faces To Names...

What the reviewers are doing this week

DAN STUBBS

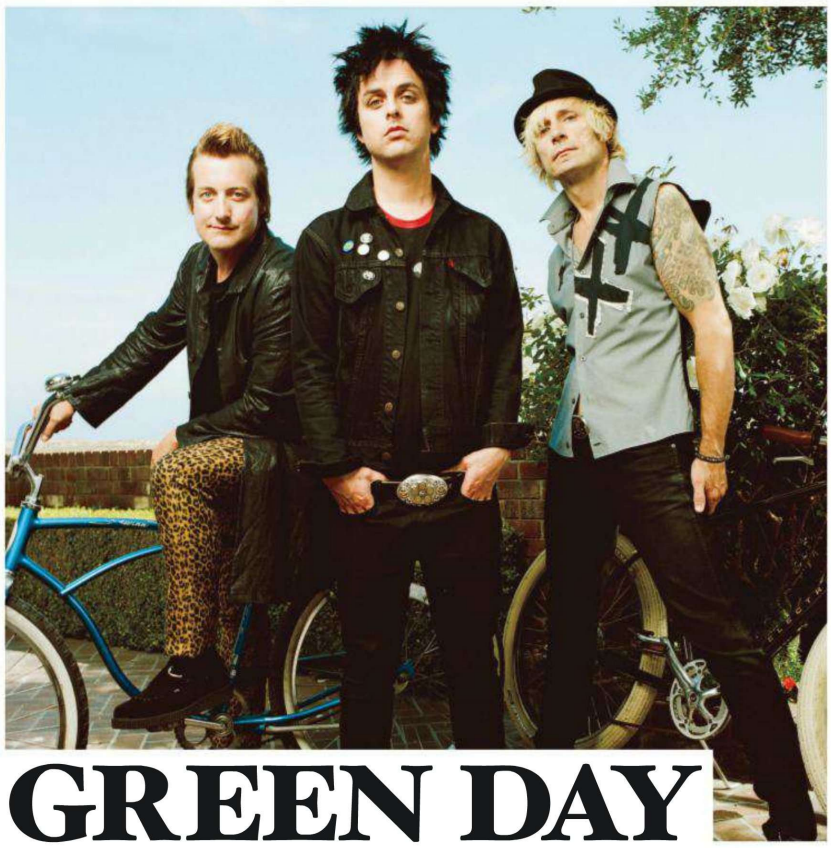
"Halloween last week, so I went horror-film bonkers. The good: *Sinister* and *VHS*. The bad: *Paranormal Activity 4*. I also enjoyed the less creepy prospect of Tame Impala at Brixton Academy."

SIAN ROWE

"Had an aggressive week in the company of Metz, Ratking and Death Grips. Who needs anger management when you have raw noise?"

DAN MARTIN

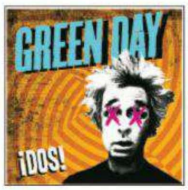
"Went to see *Looper* and had my mind completely blown, and did something else to do with time travel so exciting I'm not even allowed to talk about it. Also watched The Cribs (again)."



GREEN DAY

'¡DOS!' REPRISE

They tried to make Billie-Joe go to rehab – and he went. Now for part two of the Cali pop-punks' troubled trilogy



It's been a very 21st century breakdown. Recent events have elevated '¡Uno!', '¡Dos!' and '¡Tré!' above their station as an ambitious but deeply flawed trilogy of albums and made something far more significant of them: an accompaniment to the ongoing saga of Billie Joe Armstrong's addiction problems. Those struggles should not be trivialised, but with so much uncertainty surrounding Green Day's future, it's only natural to view these records – of which '¡Dos!' is, in Tre Cool's words, the one about "staying a little too long at the party, doing stuff you're gonna regret" – through that prism. The albums were surely never conceived as such, but with hard facts unforthcoming, they remain our only window into what's really going on with the band.

Just eight weeks after its release, '¡Uno!' already sounds like a darker, more desperate record than the one we heard initially. '¡Dos!' is also peppered with lyrical double-takes, the most startling being 'Amy', the slight but touching Winehouse tribute that closes proceedings. Given Armstrong never met his subject, you suspect his proposal – "*Do you wanna be a friend of mine?*" – comes from the conviction that they might've had a lot to talk about.

The patchiness that bedevilled '¡Uno!' is present again on '¡Dos!', though it's not nearly so pronounced. The burlesque rap-rock Frankenstein of 'Nightlife' is pure hubris, while on 'Fuck Time', Armstrong delivers a rant on the conflict between feminism and post-millennial lad culture that... no, hang on. He just wants to beat you over the head with a simple guitar riff and "*choke you 'til you're blue in the face*." Him, Tarzan. You, unlucky.

In spite of its shortcomings, however, '¡Dos!' still feels like a stronger album than its predecessor. The brash, breathless likes of 'Lady Cobra' and 'Wow! That's Loud' (think The Beatles' 'She's A Woman' as played by The Who) mark a welcome dusting-off of their garage-rock alter-egos Foxboro Hot Tubs, while the nimble-fingered Motown bassline that underpins 'Stray Heart' makes it a more infectious single than any of '¡Uno!'s anaemic offerings. 'Ashley' – three minutes of spittle-flecked hate directed at an ex-girlfriend who "*used to dangle my heart with your puppet strings*" – may be the meanest, dumbest and best of the lot.

By now, we can probably begin to draw some conclusions about this whole affair. The obvious one is that, for all their fitful moments of greatness, these albums remain too cluttered with filler to measure up against the best of the band's stuff, though '¡Dos!' is a tentative step in the right direction. Life has been imitating art for Green Day recently. For the sake of '¡Tré!' – not to mention Billie Joe – our hopes now rest on an improbable third-act redemption. ***Barry Nicolson*** **6**

BEST TRACKS: 'Ashley', 'Wow! That's Loud', 'Stray Heart'

DEFTONES

KOI NO YOKAN REPRISE

This crushing and expansive comeback makes it easy to see why Muse and Biffy love the metal fivesome so much

When Robert Smith died, the remaining members of The Cure did the only thing they could – detuned their instruments, employed a screaming banshee as their frontman and called themselves Deftones. OK, that never happened. But listening to the band the Sacramento quintet have evolved into since forming in 1988, it's not such a crazy idea, such is their fondness for new wave atmos, disarming melodies and sadistic, low-slung riffs. Their seventh album 'Koi No Yokan' – named after a Japanese proverb meaning "promise of love" – comes 17 years after the powering assault of their debut, 'Adrenaline'. It sees them rediscover the venomous snarl of their early years after 2010's slightly limp 'Diamond Eyes', which the band made as they struggled to come to terms with a car accident that left bassist Chi Cheng in a coma. The reflection and experimentation of that record remains, but they sound more bloodthirsty this time around.

From the start, Deftones' songwriting nous is obvious on 'Koi No Yokan', even if it isn't the return to the melancholic sound or sublime character of their 2000 masterpiece 'White Pony' that people have been touting it as. Opener 'Swerve City' is every bit the dangerous change of direction its title suggests, freewheeling between sludgy mounds of guitar and airy melodies while singer Chino Moreno's vocals writhe at its centre. The 39-year-old's lyrics remain crucial to Deftones, providing lightness in contrast to the blunt force trauma of Stephen Carpenter's dark guitar shreds. "*Time to let everything inside show*", he implores on 'Leathers', the album's thundering centrepiece. "*Wear your insides on your outsides*". So guttural are his screams, you sometimes wonder if he might be about to follow his advice literally.

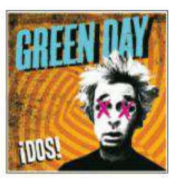
It's one of the band's most consistent listens. No song reaches the sledgehammer brutality of 2003 tune 'When Girls Telephone Boys' or the ghostly tenderness of 2010's 'Sextape', but they settle into a mid-paced groove early on that allows their sumptuous textures to breathe. By the time the chug of 'Gauze' stomps into view destroying everything in its past like a guitar-limbed Godzilla, you'll be utterly transfixed.

A good measure of Deftones' importance beyond the world of metal in 2012 is that some of the biggest bands in the world consider them the blueprint of how a band should evolve. Muse snuck a cover of their 1997 track 'Headup' into one of their European arena shows a few weeks back, while Biffy Clyro have modelled their career progression on the way Deftones grew more expansive with each record. Going on 'Koi No Yokan' it's easy to see why they're so revered, even as they enter their third decade. It's a shotgun blast of cranked guitars, bruising hardcore and canyon-sized choruses, and it's mesmerising. ***Al Horner*** **8**

BEST TRACK: 'Romantic Dreams', 'Leathers', 'Graphic Nature'

Key Notes

Best Sleeve Of The Week
Stooshe, 'Stooshe'
Yeah, the album's not great. But Stooshe deserve an award just for standing in those terrifyingly huge platforms. Dedication to the pop cause.



Worst Sleeve Of The Week
Green Day '¡Dos!'
The '¡Uno!' sleeve is Billie Joe's face, because he's the best member of the band. '¡Tré!' is Tre Cool because, well, that's his name. Mike Dirnt got '¡Dos!' by default. Poor Mike.

SOUNDGARDEN

KING ANIMAL MERCURY

Chris Cornell's ill-advised Timbaland-assisted foray into R&B on 2009's 'Scream' may have had you praying desperately for him to bring back Soundgarden, but grunge's mightiest reunion is an exercise in perhaps leaving the past in the past. In many ways it's madly impressive, but it's just a bit *saggy*. 'Been Away For Too Long' is clattering, rugged and alive, and a lot better than the inelegant *Avengers Assemble* theme tune 'Live To Rise' the Seattle legends released in April this year. But it doesn't last. All those years in Audioslave have smoothed Cornell's appealingly rough edges, and as grand as 'King Animal' occasionally sounds, it lumbers when it should roar. ***Dan Martin*** **6**

BEST TRACK: 'Been Away For Too Long'

POP LEVI

MEDICINE NINJA TUNE

Pop Levi – Jonathan Levi, to the taxman – says his latest album was "recorded by a different version of me in another dimension". It's a dimension in which 30-something men from the Midlands can legitimately pretend to be Prince, curl out fat, glam rock riffs and sing in tight-trousered tones about motorbikes. It's a dimension in which Babylon Zoo had a long and fulfilling career after 'Spaceman', and everyone applauded MGMT's direction-change on 'Congratulations'. Unfortunately for Levi, it's also a dimension where Ariel Pink is the reigning king, and there's little on 'Medicine' that Levi's US cousin isn't doing more cleverly. Not a bad album, but a divisive one for sure. ***Dan Stubbs*** **5**

BEST TRACK: 'Bye-Byes'

EL PERRO DEL MAR

PALE FIRE MEMPHIS INDUSTRIES

Sarah Assbring's fifth album is what fellow Swedish lady Robyn would sound like if she were a bit more human. That's not to say Robyn's lonely-robot electro isn't totally great; just that Assbring takes the blueprint to warmer places, the difference between touching human flesh and metal. Most impressively, every song on 'Pale Fire' sounds a little like Yes' 1983 hit 'Owner Of A Lonely Heart'. So while the slowed-down '90s house of 'Walk On By' is lush as a jungle and 'Dark Knight' will make you feel as good as when you clear a blockage of water from your ear canal, the temptation to yell "*OWNER OF A BROKEN HEART*" at every possible opportunity is overwhelming. Confusing, in a fun way. ***Tom Howard*** **7**

BEST TRACK: 'Walk On By'

THEME PARK

TWO HOURS TRANSGRESSIVE

Releasing an EP on which three of the four songs are covers is a curious move from London quartet Theme Park. It's not a good move, either. Firstly, singer Miles Haughton's gravelly baritone is so similar to The National's Matt Berninger's it makes their version of 'Bloodbuzz Ohio' sound more like a cheap remix. Secondly, Haughton sounds like a squawking parrot on the band's take on Jessie Ware's 'Wildest Moments', which is just annoying. And thirdly, Hot Chip's 'Ready For The Floor' done dead straight and mournful is just... no. The cosily Foals-y title track is great, though, so next February's self-titled debut album should still be a stomper. ***Jamie Fullerton*** **5**

BEST TRACK: 'Tinsel'

LUST FOR YOUTH

GROWING SEEDS SACRED BONES

An album of claustrophobic clanking to savour in the dark

Before you listen to the debut by Gothenburg's Hannes Norrvide, you need to be in the right headspace. 'Growing Seeds' isn't an album for a bus ride. Without your full attention it'll sound like bits of old machinery making out. Instead, take it to a dark and smoke-filled room. Invite some models dressed entirely in black with outrageous cheekbones to pout nearby. Lounge on leather pillows. Try a little light bondage. Because even though Lust For Youth is a much more dance-orientated project than most of the stuff on New York label Sacred Bones (the pig-fuck rock of The Men, the goth-opera of Zola Jesus), it still lives in the gloom.

Opening track 'Behind Curtains' is all sad and battered synths, and 'It's You' pulses like a lost Primal Scream track with its breathy stalker call of "*It's you/It's always been you*". Instrumentals 'Planted A Seed' and 'La Rouge' buzz and hum, and throughout the album there's an ominous churn that sounds like a heartbroken machine. No prizes for guessing that Hannes wrote the record when he'd fallen out of love. The half-shouts on 'We Got Lust', meanwhile, are similar to those of Norrvide's friend and collaborator Loke Rahbek, who yelps in the band Vår and leads the Danish scene that spawned Iceage and operates around the record label Posh Isolation.

The album's final track 'Neon Lights Appear' is straight from that scene, and generates the sensation of leaving an underground club and staring shell-shocked at a blur of taxis speeding past because you've been in the dark too long. And then it ends. As an introduction to the dark sounds coming out of Scandinavia right now there's nothing better. ***Siân Rowe*** **7**

BEST TRACKS: 'Behind Curtains', 'It's You', 'Neon Lights Appear'

TOM ROELFS

STUBBORN HEART

STUBBORN HEART ONE LITTLE INDIAN

You don't tend to think of post-dubstep as having also-rans. But just as Britpop needed Menswear and the new rock revolution needed Jet, so Mount Kimbie et al need London-via-Oxford's Stubborn Heart. This is a chilling record, as melancholic vocals split awkwardly over oddly syncopated drum sounds. At times, like on the perfectly understated 'To Catch A Spark', it can take your breath away. But for the most part it lacks either the experimentation of James Blake or the pop sensibilities of SBTRKT. Either this is the stepping stone to something magical, or they'll end up bottom of the bill on the post-dubstep package tour of 2035. ***Sam Wolfson*** **6**

BEST TRACK: 'To Catch A Spark'

DARREN HAYMAN AND THE LONG PARLIAMENT

THE VIOLENCE FORTUNA POP!

In which the ex-Hefner man – arguably the greatest twee-folk hero of the past two decades – explores 17th-century Essex witch trials and Cromwellian politics over an hour of backwards lutes and tablas. It's Beirut/Bon Iver/PJ Harvey brilliant, taking Damon Albarn's 'Dr Dee' to sublime extremes. The title track makes being burned at the stake sound as exciting as diving out of space, while the lustrous future folk of 'Elizabeth Clarke' imagines swinging from the legs of hanging witches, and the psych wonderment of 'Rebecca West' could be MGMT doing Neil Young. ***Mark Beaumont*** **8**

BEST TRACK: 'The Violence'

THE RIDER

What we're reading and cursing profusely at this week

DVD

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Armando Iannucci has said this series will be the last, so live the sweary dream FOREVER with a lovely four-disc boxset.

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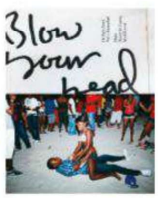
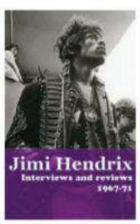


'ZINE

Blow Your Head (A Diplo Zine)

Yeah, *that* Diplo. Vol 1 of his new *Blow Your Head* series documents his experiences of Jamaica's dancehall scene with the help of snapper Shane McCauley.

Buy it: £10.49 from *amazon.co.uk*



E-BOOK

Jimi Hendrix: Interviews and Reviews 1967-71

Includes archive articles from *NME*, *Melody Maker*, *Rolling Stone* and more.

Buy it: £2 via Douglas Books on Kindle.

THIS WEEK'S SINGLES

reviewed by NME's **EVE BARLOW**

LANA DEL REY

RIDE POLYDOR/INTERSCOPE

"*I'm tired of feeling like I'm fucking crazy*" croaks Lana Del Rey like an oversexed frog being dragged against a washboard. 'Ride' sticks to the classic LDR template: slo-mo piano chords, a sense of self-indulgent gloom, lyrics about domestic abuse/being horny. Lana hasn't made me feel so forlorn about pop stardom since Britney shaved all her hair off. Just smile, babe.

THE MILK

(ALL I WANTED WAS) DANGER SIGN OF THE TIMES/SONY

The Milk love northern soul, but sadly what they've created is closer to a genre I like to call 'Mofrown'. This is a reminder to be careful what you wish for – although The Milk repeat in Transatlantic vocals that all they wanted was "*daynj-ah*", what they end up with is the poor man's version of Toploader's 'Dancing In The Moonlight'. And *what* a poor man.

ROSES GABOR

STARS GIRLS MUSIC

Roses Gabor is a name that sounds familiar, and not because of the footwear brand popular with middle-aged John Lewis customers. It *could* have something to do with her "featuring" on one of SBTRKT's tracks. Regardless, 'Stars' is an electro... hold up, I've remembered. I was confusing Roses Gabor with Rosie Gaines. Roses/Rosie, Gabor/Gaines. Close. Some might say *closer than close*.

DIIV

SOMETIME CAPTURED TRACKS

It's pronounced 'Dive', OK? Not 'div' or 'D2V'. You only need look at their bandname to realise that DIIV don't really have a way with words. "*Your brain is just a part of your head*" they 'sing' over shoegaze jangles and basslines imported from The Cure's best of straight onto *GuitarBand*. "*Your birth is just a part of your death*". Well, thank Christ.

EXAMPLE

CLOSE ENEMIES MINISTRY OF SOUND

In Example's latest video there's a horrifying clown in a sewer, a speed addict with a chainsaw, a World War One soldier and a gangrenous demon. And what's Example doing? Smiling. Despite not being able to sing or do a video properly, or rhyme words ("*Duran Duran*" is paired with "*orangutan*"), he's here. Nobody can bloody believe it.

LITTLE MIX

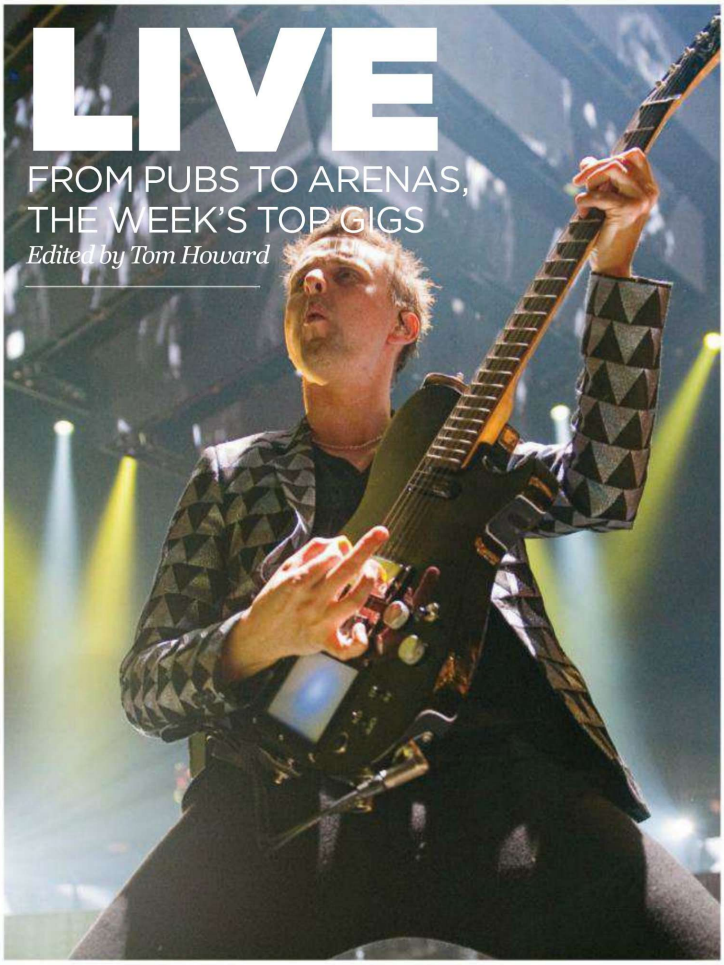
DNA SYCO

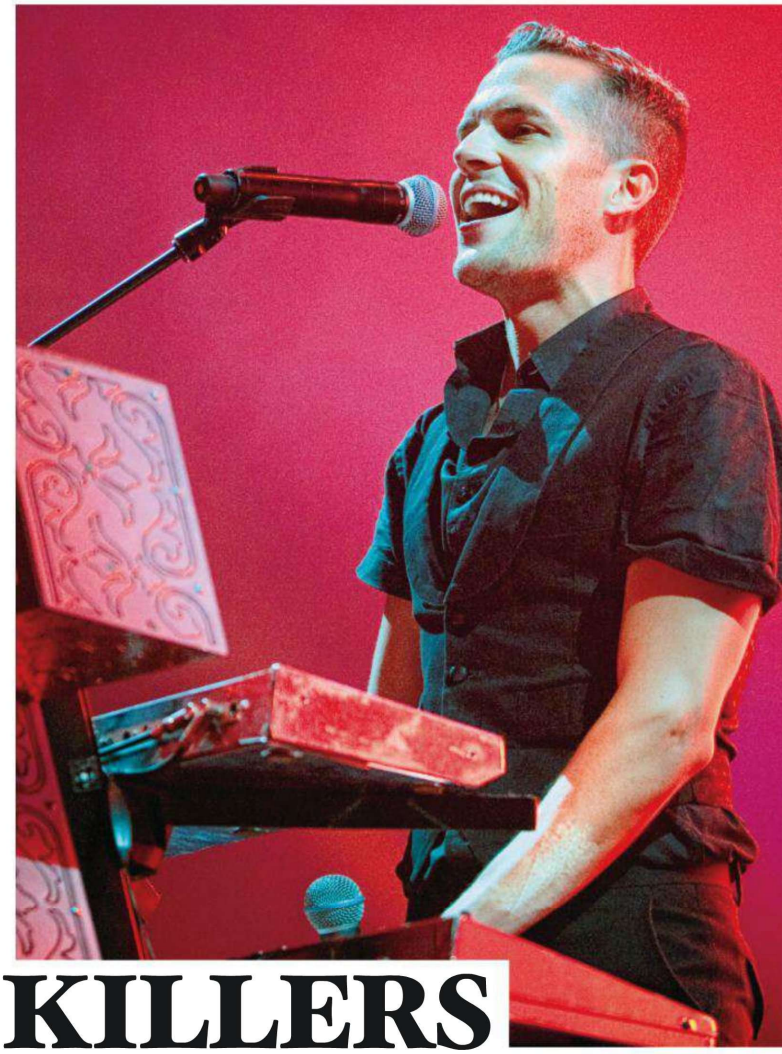
Finally, a banger. It's a banger that sounds a little (exactly) like that Katy Perry song when she compares former beau Russell Brand to an alien and the video looks a little (exactly) like *Sin City*. 'DNA' is from their former *X Factor* mentor Tulisa's school of "ballid" – Little Mix have a knack for songs compiled *entirely* out of choruses because you can never get enough choruses.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard





MUSE Vs THE KILLERS

SECC, GLASGOW WEDNESDAY OCTOBER 24/FRIDAY OCTOBER 26

Two of 2012's mightiest arena tours start in the same place two days apart. Barry Nicolson susses out whether Muse's pyramid spectacular or The Killers' 'four guys in a band' thing is better. Fight!

When two of the year's biggest tours kick off in the same week, in the same city, in the same venue, it's very difficult to resist the temptation to compare the two bands like they're a couple of pedigree hounds at Crufts. So that's exactly what I did...

THE STAGE SET-UP

The Killers aren't slumming it: this is one of the longest shows they've ever played, incorporating dazzling light displays ('Human') and confetti cannons ('All These Things That I've Done'). But the essence of their show is four guys, standing on a stage, playing some songs. There's honour and dignity in that. But there are no *ninjas* in that, and here's where Muse have the edge. It's not until 'Supermassive Black Hole' that the much-vaunted pyramid finally descends from the ceiling, but it dominates the set, acting as a thematic prop, quadrilateral karaoke screen and the centre of a staged-sized roulette wheel that determines whether the band play 'New Born' or 'Stockholm Syndrome'. The *pièce de résistance*, however, comes when it un-inverts itself into a cenotaph of television sets, entombing the band like weedling prog-rock pharaohs, before morphing into a Japanese dojo for the first encore of 'Uprising'. Which is where the ninjas - and Dom Howard's high-kicking disposal of them - come in. Words alone can't really do it justice.

WINNER: Muse

THE BANTER

Considering the enormity of Muse's production, it's understandable that Matt Bellamy isn't inclined to distract from it with cheesy "*Heeeey-oh!*" bullshit, instead allowing his pyramid to do the talking. And indeed, watching the projected grins of CEOs slowly contort into expressions of horror (all while Bellamy sings "*Kill yourself, come on and do us all a favour...*") gives more insight into the likes of 'Animals' than a rambling pre-song monologue ever could. When he *does* interact with the crowd, however, it's to ask, with mystique-shattering inanity, if the folks watching from the side have a good enough view. Probably shouldn't have bothered. Brandon Flowers, by contrast, is an old ham when it comes to this sort of stuff. He's got the whole band-introduction thing nailed ("You may have felt a strange rumbling in your loins tonight - don't be ashamed, that's just Mark Stoermer on bass") and during 'The Way It Was' even makes a seamless segue from mid-song tangent to climactic chorus: "This particular song is about coming to an inevitable crossroads, and trying to summon up the courage to ask that person... *If I go on with you by my side/Can it be/The way it was?*" It's shameless. It's cynical. It's pure Vegas. And it works.

WINNER: The Killers

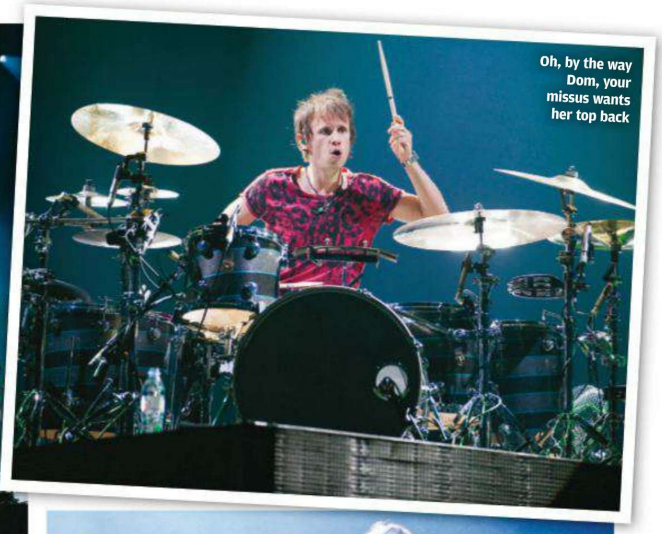
> ***Words alone can't really do justice to Dom Howard's high-kicking ninja disposal***

THE NEW TUNES

Muse make space on the setlist for eight songs from 'The 2nd Law', while The Killers air all but two tracks from 'Battle Born'. Make no mistake: both of them would quite like you to buy their new albums. Muse's, however, is divisive. 'Madness' and 'Supremacy' are met with enthusiasm, but despite the fact there hasn't been a more exquisitely absurd song all year, 'Panic Station"s reception is tepid, and during the first half of the set there are a few rumblings of impatience (swiftly silenced by 'Time

ROSS GILMORE

Muse make sure they never miss *EastEnders*


Oh, by the way Dom, your missus wants her top back

"Yes! Brandon's not wearing that stupid jacket any more!"

The Killers' Mark Stoermer keeps his sandwiches in a safe place

Is Running Out'). 'Battle Born' is a far more immediate proposition and does everything you'd want a Killers album to do. Not everything works – ending the main set with the slender, breezy alt.country of 'From Here On Out' just advertises you're *definitely* coming back for an encore – but the central troika of 'Miss Atomic Bomb', 'Here With Me' and 'Runaways' sound like perennials.
WINNER: The Killers

THE BANGERS

Despite the fact that Muse don't play 'Hysteria', 'New Born' or anything at all from their 1999 debut album 'Showbiz', it's hard to imagine anyone feeling short-changed. With a tendency to wax operatic about the conspiratorial 'they' and a love of long guitar solos, Muse don't lend themselves to big, beery singalong moments, but when they do – as on 'Time Is Running Out' or 'Plug In Baby' – it's pretty magical. Mix in the likes of 'Supermassive Black Hole', 'Knights Of Cydonia' and 'Starlight', and everyone goes home happy. As for The Killers, the first half of the set is top-heavy with new material and second-tier songs ('Spaceman', For Reasons Unknown'), while the second half contains a run of hits – 'Somebody Told Me', 'Jenny Was A Friend Of Mine', 'Mr Brightside', 'All These Things...' – that threatens never to end, and is all delivered with a rat-a-tat-tat insouciance

The Setlists

MUSE

- The 2nd Law: Unsustainable
- Supremacy
- Map of the Problematique
- Supermassive Black Hole
- Resistance
- Panic Station
- Animals
- Monty Jam
- Explorers
- Ruled By Secrecy
- Host
- Time Is Running Out
- Liquid State
- Madness
- Follow Me
- Undisclosed Desires
- Plug In Baby
- Stockholm Syndrome
- The 2nd Law: Isolated System
- Uprising
- Knights of Cydonia
- Starlight
- Survival

THE KILLERS

- A Matter of Time
- Flesh and Bone
- Smile Like You Mean It
- Spaceman
- Bling (Confessions Of A King)
- Miss Atomic Bomb
- Human
- Here With Me
- For Reasons Unknown
- The Way It Was
- Deadlines and Commitments
- Somebody Told Me
- Jenny Was A Friend Of Mine
- A Dustland Fairytale
- Read My Mind
- Runaways
- Mr Brightside
- All These Things That I've Done
- From Here On Out
- Be Still
- When You Were Young
- Battle Born

that makes this shit look easy.
WINNER: Spoils shared

THE RIDICULOUS OUTFITS

The Killers are going through one of those infrequent periods of their career where Brandon eschews feathered epaulettes and gold lamé butler suits for sturdy, unpretentious leather'n'denim. Muse, therefore, needn't try too hard on this one, though you'd hardly wear Bellamy's glittery pyramid-motif tux or Howard's pink leopard-print T-shirt to do the dishes. Extra props for Howard's *Kill Bill*-themed tracksuit and Bellamy's sunglasses, the lenses of which flash up the lyrics of 'Madness' – Bono would be well jel.
WINNER: Muse

THE FANCY STUFF

Yes, Muse utilise laser displays during 'Madness' to make the most cavernous venue in Scotland resemble the inside of an overworked fibre-optic cable, and use giant jets of steam to liven up their set-closer 'Survival'. Good work. But, however, The Killers trump that by going full-blown Chinese New Year on our asses. The fireworks start during 'Miss Atomic Bomb' and don't let up, coming in cascades during 'When You Were Young' and being used as additional, ear-popping percussive instruments on the climactic 'Battle Born'.
WINNER: The Killers

THE RESULT

The Killers win! In the eternal conflict between clench-fisted emoting and mechanised pyramids, the human element wins out.

Muse fans vote on how many songs they want from the new album

PUBLIC ENEMY

FREEZE FESTIVAL, BATTERSEA POWER STATION, LONDON SATURDAY, OCTOBER 27

A good old knees-up for Flavor Flav and Chuck D as the rap legends keep on fighting the power

If hip-hop is supposed to have come a long way since the scratch-heavy hustle of '80s rap, no-one told Public Enemy. The Long Islanders have, across their 25-year career, stayed defiantly true to the big-beat sound and political fury that made their '88 classic 'It Takes A Nation Of Millions To Hold Us Back' such a thrill. This, despite the fact that in recent years mainstream rap's turntables and testosterone have been replaced by slick production and mopey Prozac-poppin' existentialism.

So when Public Enemy returned earlier this year with new album 'Most Of My Heroes Still Don't Appear On No Stamp', they did so as hard-edged and old school as ever, as if 53-year-old hype man Flavor Flav's trademark giant necklace clock stopped 20 years ago and time has stood still for them ever since. It's surprising he's even here tonight, given he was arrested in Las Vegas recently after allegedly threatening his fiancée's 17-year-old son with a knife. But he and 52-year-old mainman Chuck D plough through a greatest hits set that entertains but fails to wow, which is a shame because the timing couldn't be better for a triumphant London performance. This is the city which made their 2007 song 'Harder Than You Think' an unofficial anthem after it was used in a Channel 4 advert for the 2012 Paralympic Games, sparking a new wave of appreciation for the band. But that's not to say their set is a total washout. Roaring through songs like 'Don't Believe The Hype' and the still classic 'Bring The Noise', Chuck spits his sermonising rhymes with unerring conviction while Flav hops between instruments, even playing bass on a brief blast of Sugarhill Gang's legendary 'Rapper's Delight'. Later the spotlight shifts to turntablist DJ Lord, who turns Nirvana's 'Smells Like Teen Spirit' into a violent scratch odyssey before a rendition of 'Shut 'Em Down' is, er, shut down when a man climbs to the top of the huge metal pillar keeping the tent aloft.

Finishing with a rowdy revisit of '89 single 'Fight The Power', Chuck D warns not to "let your government fuck with your culture because when they fuck with the culture, they fuck with the truth". They haven't been at their best tonight, but even on a bad day there's no fucking with Public Enemy. ***Al Horner***

WHAT TWITTER THOUGHT

Robin Couch
@JustCouch
"Public Enemy smashed it last night. Been waiting 20 years to see legends @MrChuckD and @FlavorFlav."

Sylwester
@sylwester_swp
"Yo @MrChuckD ! You brought the Heat to @londonfreeze tonight!"

Vicki Harris
@vamharris
"MASSIVE time at Freeze Festival."

TIM BURGESS

UNION CHAPEL, LONDON WEDNESDAY, OCTOBER 24

The Charlatans man takes his brave debut solo album (and braver hair) on the road

At some point during Tim Burgess' writing sessions with Kurt Wagner from Lambchop for his new solo album 'Oh No I Love You', the pair of them must have pissed into a magic fountain at the same time and swapped bodies. Because the fella hiding behind a bleached mop of hair, sloping around beneath the Union Chapel altar, emitting fragile falsetto sighs and hushed country whispers couldn't possibly be the same bloke who sweetly belted 'One To Another' and 'North Country Boy' as lead singer in The Charlatans. No, as Burgess crouches by the guitar amps as if trying to accustom himself to his new country sound – played, to confuse the poor boy further, by Charlatans guitarist Mark Collins – it's clear Wagner has possession of him now.

Tim's 2003 debut solo album 'I Believe' let on that, behind The Charlatans' pomp-pop preen, Burgess was a secret pedal-steel plinker. But tonight, running through 'Oh No I Love You' in its entirety and admitting nothing by his old band into the setlist, he's consumed by the spirit of Lambchop. He basks in their dark prairie winds, trots across their lonesome plains and chews upon their psychotropic cactuses. He brings out a string section headed by The High Llamas' Sean O'Hagan to lace 'Hours' with antique country suaveness, and a gospel trio are deployed on 'A Gain'. The oceanic guitar swells of 'Tobacco Fields' sound like Manchester levelled to make way for nicotine plantations, while over the mournful jig of 'The Economy' Burgess' frail falsetto exudes Wagner's demeanour of the Hicksville Morrissey, forlorn and alone at a barn dance.

The result, however, is utterly harmonious. If Burgess' fandom of Wagner's alt.country is clearly deep and genuine (he gets so caught up in the flamenco flounce of a cover of The Beach Boys' 'Don't Talk (Put Your Head On My Shoulder)' that he forgets an entire verse), the lyrics that Wagner has supplied in return are totally Tim. The immensely moving 'A Case For Vinyl', about seeing past relationships stack up like old records, is painfully fitting for a seven-inch junkie who's recently undergone major emotional upheavals, while songs called 'Anytime Minutes' and lines like "*I saw Caspar The Ghost on your old cereal box*" click perfectly with the charm and playfulness of the man who recently created his own Kellogg's breakfast cereal called Totes Amazeballs.

And Tim revels in it all. Even being called a "cock" by a photographer who's angry about one of his Twitter posts fails to dampen the ruddy-cheeked jubilance he throws into old solo tracks 'We All Need Love' and 'Oh My Corazon'. It's heartening to watch him get good and lost for a while. ***Mark Beaumont***

EMILIE BAILEY, DEREK BREMNER

THE EIGHTIES MATCHBOX B-LINE DISASTER

THE SHACKLEWELL ARMS, LONDON
FRIDAY, OCTOBER 26

The best psychobilly thrash band ever to have graced the earth, Eighties Matchbox were supposed to have split up in 2010 under a murky cloud of illness, in-fighting and general disarray. Their abrupt return with original members Andy Huxley and Marc Norris is as unexpected as it is utterly awesome. Onstage at this 'warm-up' Halloween show, ghost-faced frontman Guy McKnight now cuts a figure somewhere between Brighton hipster and Nazi barber. When Huxley tears into the ligament-ripping opening salvo of 'Giant Bones', the crowd go off like 100 aimless bullets, ricocheting through the Shacklewell Arms' Halloween-bedecked back room. Before long, the cardboard pentagrams and eyeball balloons are torn and scattered like cartoon confetti and McKnight is being held aloft above the crowd of true believers as he screams his lungs out on 'Psychosis Safari'. Their 45-minute set is a streamlined affair, hinting they've finally mastered the unstable tensions that previously underscored their relentless energy. It's amazing that a decade after their 20-minute debut 'Hörse Of The Dög', which set the foundations for their enduring cult status, Eighties Matchbox's violent avant-gardisms still have the power to smack you round the jaw with supernatural force. Welcome back, boys. ***Alex Hoban***

LOCAL NATIVES

THE SATELLITE, LOS ANGELES TUESDAY, OCTOBER 23

Following a year off the radar, LA quartet Local Natives – a band with no frontman and leanings towards psychedelic folk – live up to their name with a surprise comeback show in the heart of their Silver Lake 'hood. Trying out a hefty whack of unheard material from upcoming second album 'Hummingbird', tonight is as much of a test for fans as the band. Happily, this tough new set doesn't disappoint. With its metallic, twanging guitars, the album's first official taster, 'Breakers', leads the tectonic charge. Throwing themselves into the performance with an ultra-physical display, this is a band clearly delighted to be back onstage, dishing out invigorating hardcore madrigals such as the hypnotic 'Heavy Feet'. Epic echoes of their muso mates The National – 'Hummingbird' was co-produced by Aaron Dessner – can be heard in the bleak beauty of 'Bowery', while the gliding 'Ceilings' shows they're still in thrall to seductive Fleet Foxy vocals. But multi-pronged harmonies are underpinned by a driving backbeat, set up for dancing rather than the braiding of the flaxen hair of winsome maidens. A rhapsodic 'Who Knows Who Cares' gives the audience a chance to yelp along ecstatically, but sonically, old songs are outdone by the curious and complex routes taken by the newer tracks. "*Am I giving enough?*" sings Kelcey Ayer on 'Columbia' over feedback squeals. Plenty, mate. Plenty. ***Leonie Cooper***

PSEUDO NIPPON

CLF ART CAFÉ, LONDON THURSDAY, OCTOBER 25

In a disused industrial building in Peckham, something odd is afoot. Two drummers are summoning up a broiling cauldron of rhythms, while a prophetic figure in a velvet kaftan capers at the front of the stage. Who can these sorcerers be? "WE ARE BON JOVI!" proclaims the kaftanned mage. Oh. Oh wait, but... "YOU are Bon Jovi. WE ARE ALL Bon Jovi". Well, as empowering psychedelic mantras go it's a strange one, but hey, we're in a factory in Peckham, we'll take it. Jon Bon Joking aside, this great venue is exactly the sort of environment from which Pseudo Nippon sprang. Their second album 'Colorama' is named after the disused photographic factory in which it was created, and they're frequently to be found playing in such vast, artsy spaces. Much as the phrase 'warehouse party' normally induces creeping dread, Pseudo Nippon's psych-noise freakouts are driven clear of art-student irritation by the the energetic, comic imagination of frontman P-ta and the ferocious, precise beats of Colden Drystone and Dove Kokojin. The likes of 'Cat With Shark Teeth' and the twinkly, electronic 'Universal Brotherhood (Cops Say Ow)' lurch between the playful, tribal end of post-punk and the manic percussive tendencies of noise rock. If you're into Boredoms, Battles, Deerhoof, Lightning Bolt, David Byrne, fun and rackets, you'll love them. If you like none of those things, you won't be bored, and hey, you'll still be Bon Jovi. Buy a massive yacht, or something. ***Emily Mackay***

ROLO TOMASSI

THE COCKPIT, LEEDS THURSDAY, OCTOBER 25

Open wide! The Sheffield mathcore masters are more direct than ever – but not at the expense of their unholy heaviness

As James Spence creates a sense of impending doom with the horror synths of 'Howl', his sister and Rolo Tomassi vocalist Eva Spence skips onstage. It's been two years since the band released their last album 'Cosmology', but before they unleash unholy war on the room with songs from the their box-fresh third album 'Astraea', she wants to apologise for the 15-month gap between headline tours.

"We've been away for an awful long time... thank you for coming, it means so much to us," she says, before launching into 'Oh Hello Ghost'. She's the perfect frontwoman, whirling her tiny frame around like an jewellery-box ballerina, ignoring the cries of "marry me" from the crowd.

As Rolo launch into the breakneck pace of 'Echopraxia', the front of the crowd collapses, and people scrabble about on the ground as noise washes over them. Punters lose pints and footing as tanked-up lads take to hurling their burly mates around the floor, fired up by the brute force of the band's new material. 'Illunis' has them back on their feet, trying to keep pace with its jazzy riffs.

Amid the chaos, though, there is balance. The band have found a near-perfect blend of melody and noise thanks to the new songs and new members. Mild-mannered bassist Nathan Fairweather (of Brontide) and permanently hunched guitarist Chris Cayford (of No Coast) have replaced Joseph Thorpe and Joe Nicholson, and provide a visual antidote to Eva's prowling. The overall effect is one of streamlined experimentation, and a band taking a more direct approach to their songwriting.

The rumble of 2010's 'Party Wounds' fits perfectly with the new approach. It's a last-ditch attempt to break bones on the dancefloor. Rolo may have been gone a while, but they're as brutal and vital as ever. ***Hayley Avron***

VIEW FROM THE CROWD

DID YOU ENJOY ROLO'S COMEBACK?

Sarah, 25, Halifax
"I've been a fan for a few years and they're the best live band I've seen in a while. I like the fact they put a lot of effort into the performance."

John, 21, Sussex
"This is the first time I've seen Rolo Tomassi live, but I was really impressed. They're the best live band in the world right now."

Roxy, 24, Leeds
"It was really good. Better than last year because last year it was full of little boys. Now it's full of big macho men. I've not seen a better live band."

Theo, 24, Reading
"I've known them for years, and tonight was different. More heavy and straight-up and not as jazzy or proggy, if that makes sense."

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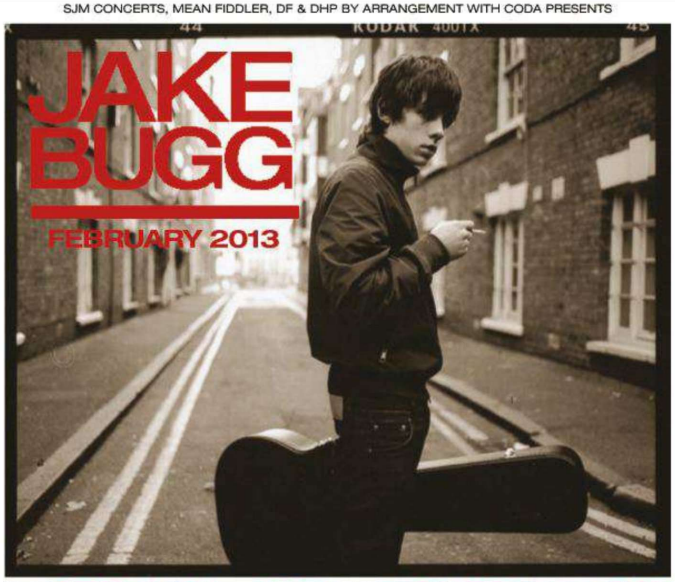

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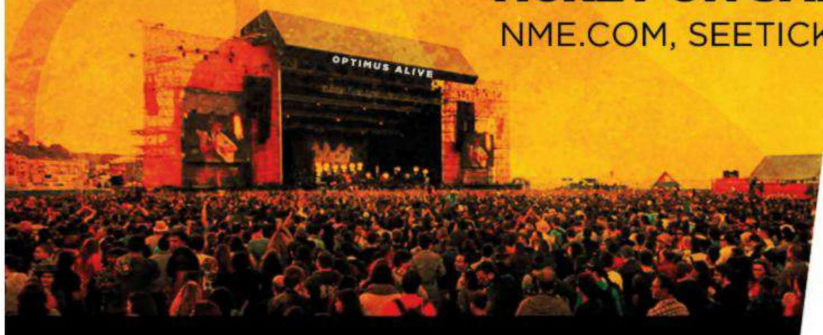

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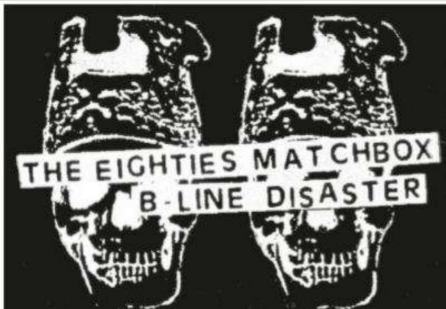

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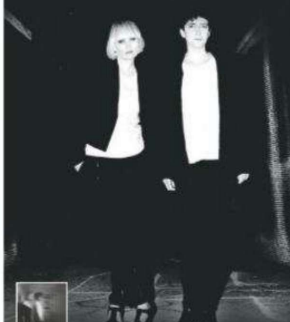

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SAT 8 SHEFFIELD O2 ACADEMY2 0844 477 2000
MON 10 CARDIFF THE GLEE CLUB 0871 230 2360
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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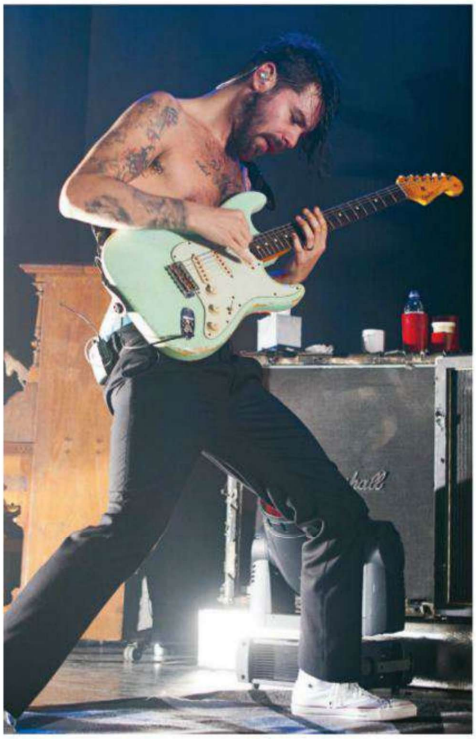


BIFFY CLYRO

STARTS: Newcastle Metro Radio Arena, March 20, 2013

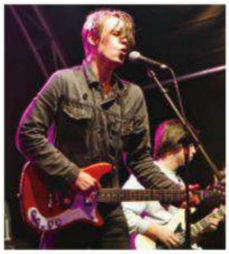
DON'T MISS

The Biff are to release their sixth album 'Opposites' in early 2013. And if you're going to make a double album full of bagpipes, tap dancers, kazoos and grand theories about life and death, you need a BIG live show to match it. That's exactly what the Kilmarnock trio have got. So far they've promised pyrotechnics, old hits, new hits and maybe even an appearance from the album's much-discussed mariachi band. Basically, if Biffy still have their hearts set on headlining Reading And Leeds in 2013, this arena tour will be the perfect warm-up. After Newcastle they'll visit Birmingham LG Arena (Mar 21), Cardiff Motorpoint (22), Sheffield Motorpoint (23), Manchester Arena (25), Bournemouth BIC (26), Aberdeen AECC (31), Glasgow SECC (Apr 1) and London's O2 Arena (3).

LULU JAMES

STARTS: Sheffield Plug, Nov 17

The South Shields-born vocalist tours as part of the Black Butter club showcase this month. Catch her in Sheffield, Brighton (Nov 22) and Newcastle (23).



ICEAGE

STARTS: Belfast The Limelight, Nov 21

Iceage are returning to the UK to debut songs from their forthcoming second album. Expect the band to be disappointed unless someone bleeds.

SUSANNE SUNDFOR

STARTS: London St Pancras Old Church, Nov 26

The Norwegian singer-songwriter presents songs from her album 'The Silicon Veil' at this London date.

STEALING SHEEP

STARTS: Brighton Green Door Store, Dec 5

The Liverpudlian trio continue their UK tour into December. Hear songs from debut 'Into The Diamond Sun' at six dates ending in their hometown (Dec 14).

THE FAMILY RAIN

STARTS: Glasgow King Tut's Wah Wah Hut, Dec 9

Twins Timothy and William and elder brother Ollie Water play three Scottish dates next month. Why aren't they called The Family Water?

THE PRODIGY

STARTS: London O2 Academy Brixton, Dec 18

If you've never caught the twisted firestarters live, now is your chance. The Prodigy (along with DJ Jaguar Skills) will play two London dates.

KENDRICK LAMAR

STARTS: Glasgow O2 ABC, Jan 16

The Cali rapper plays five UK dates in support of his album 'good kid, mAAd city'. After Glasgow he visits Manchester, Birmingham, Bristol and London.

THE HISTORY OF APPLE PIE

STARTS: Darlington Inside Out, Feb 1

The London alt.rockers tour in support of album 'Out Of View'. Catch them in 16 cities including Derby, Newcastle, Nottingham and Brighton.

EXAMPLE

STARTS: Bournemouth BIC, Feb 11

Example has already booked a tour for 2013. He'll visit arenas from the Nottingham Capital FM Arena (Feb 12) to Glasgow's SECC (Feb 17) and Birmingham's LG (Feb 28).

SWIM DEEP

STARTS: Southampton Joiners Arms, Feb 14

They're barely off their tour with Spector, but Swim Deep are already planning a 10-date jaunt around the UK. Ends at Brighton Green Door Store (Feb 27).

DEFTONES

STARTS: Glasgow, Barrowland, Feb 15

With their seventh album 'Koi No Yokan' out, the band have announced UK dates. They'll play five shows ending at London's O2 Brixton Academy (Feb 20).

THE VACCINES

STARTS: Margate, Winter Gardens, May 1

Currently prepping for their biggest tour ever: five gigs including London O2 Arena, Carlisle Sands Centre, Leeds Millennium Square and Llandudno Venue Cymru.

JENN FIVE, ANDY WILLSHER, MIKAEL GREGORSKY, TOM MARTIN, ANIKA MOTTERSHAW

PICK *of the* WEEK

What to see this week? Let us help

HAIM

STARTS: Leeds, Constellations Festival, Nov 10

NME PICK

The first time Haim played in the UK, *NME* joined them on a night out. They painted their nails with Union Flags, they made loads of vagina jokes and they demonstrated an admirable knowledge of the Lindsay Lohan film *Mean Girls*. Then, at their Camden Dingwalls gig, they blew everyone away with their mastery of heavy basslines, Fleetwood Mac-style harmonies and great onstage chat. This week, following time holed up in an LA studio working on new songs, they start their first full UK tour. "All of a sudden it feels really fucking crazy," they've said – let's hope they're ready for it to get even crazier. This week they'll visit Glasgow's Stereo (Nov 11) and Manchester Deaf Institute (Nov 13). Next week the bus will pull in to London KCLSU (Nov 14), Nottingham Bodega (Nov 16), Bristol Corn Exchange (Nov 17) and The Haunt in Brighton (Nov 18).

Everyone's Talking About JESSIE WARE

STARTS: Glasgow, King Tut's Wah Wah Hut, Nov 7

Not a day goes by in the *NME* office without an argument about Jessie Ware. Is she sophisticated saviour of the charts? Or the dubstep Dido? If you think the former, delight in the news she's taking Top 5 album 'Devotion' on the road, visiting Glasgow, Manchester, Leeds, Brighton, London and Bristol.

Don't Miss ARIEL PINK

STARTS: Liverpool, The Kazimier, Nov 7

The lo-fi icon arrives in the UK with his band Haunted Graffiti and strange new album 'Mature Themes'. Pink is notoriously unpredictable live, so expect an 'anything goes' vibe in Liverpool, Glasgow Stereo (Nov 8), York Hall in London (Nov 9) as part of Illuminations Festival, and Leeds Brudenell Social Club (Nov 11).

Radar Stars HOLOGRAMS

STARTS: Brighton, Green Door Store, Nov 11

Sweden's Holograms haven't had the best time on the road. At first they were too broke to go on *any* tour. Then their van got robbed and they got stranded in France. Now, the Scandi-garage quartet hit the UK to hammer through their self-titled debut LP for Captured Tracks. Don't miss – they might not be able to afford to come back.

WEDNESDAY

November 7

ABERDEEN
Jo Mango The Tunnels 01224 211121

BATH
Arbouretum/The Blood Choir Moles 01225 404445

BIRMINGHAM
Hooded Fang Hare & Hounds 0870 264 3333
Jack White O2 Academy 0870 477 2000
Spector/Swim Deep/Splashh HMV Institute (Library) 0844 248 5037

BRIGHTON
Arthur & The Irrationals Fishbowl 01273 777 505
The Civil Wars/The Lumineers Dome 01273 709709
Hey Rosetta! Blind Tiger 01273 681228
Holograms/Eagulls Green Door Store 07894 267 053
Mystery Jets Concorde 2 01273 673 311
Thea Gilmore Komedia 01273 647 100
This Town Needs Guns Sticky Mike's Frog Bar 01273 749 465

BRISTOL
Devil Sold His Soul Fleece 0117 945 0996
Ground Floor Noise/The Critical Transmission Croft (Main Room) 0117 987 4144
Subversive Fire Croft (Front Bar) 0117 987 4144

CAMBRIDGE
Tegan & Sara Junction 01223 511511

CARDIFF
Jack Savoretti Glee Club 0870 241 5093
Meursault Buffalo Bar 02920 310312
Nicki Minaj Motorpoint Arena 029 2022 4488
Patrick Wolf The Gate 0871 230 1094

DERBY
The Twang University 01332 591515

EDINBURGH
Laetitia Sadier Sneaky Pete's 0131 225 1757
The Wedding Present The Liquidroom 0131 225 2564

GLASGOW
Animal Collective O2 ABC 0870 903 3444
Bill Wells/Aidan Moffat Cottiers Theatre 0141 334 9214
Hacktivist Ivory Blacks 0141 221 7871
Jessie Ware King Tut's Wah Wah Hut 0141 221 5279
Ladyhawke Oran Mor 0141 552 9224
New Found Glory/Less Than Jake Barrowlands 0141 552 4601

HATFIELD
Jin Jin & The Ragdolls The Forum 0844 477 2000

HULL
Ed Sheeran Arena 01482 325252
Lucy Rose Fruit Hull 01482 221113

LEEDS
Fishbone The Well 0113 2440474
Lau Brudenell Social Club 0113 243 5866
Still Corners Brudenell Social Club (Games Room) 0113 2752411
Ugly Duckling HiFi Club 0113 242 7353
3OH!3 Cockpit 0113 244 3446

LEICESTER
Screamdontwhisper/Third Place Victory Lock 42

LIVERPOOL
Ariel Pink's Haunted Graffiti Kazimier 0871 230 1094

LONDON
Abandon The Faith New Cross Inn 020 8692 1866
Amy Can Flyy O2 Academy Islington 0870 477 2000
Bellowhead Roundhouse 020 7482 7318
Birdy Hunt Windmill 020 8671 0700
The Bishops Shacklewell Arms 020 7249 0810
Brasstronaut Club Surya 020 7713 6262
Broken Hands Sebright Arms 020 7729 0937
Coheed And Cambria KOKO 020 7388 3222
The Crookes/Hey Sholay The Lexington 020 7837 5387
Death Grips Electric Ballroom 020 7485 9006
The Divine Comedy Royal Festival Hall 020 7960 4242
Dog Is Dead Scala 020 7833 2022
The Dreaming Spires Wilmington Arms 020 7837 1384
Eighteen Nightmares At The Lux Notting Hill Arts Club 0207 460 4459
The Electric Modern Garage (Upstairs) 0871 230 1094
Ital/Dam Mantle Corsica Studios 0207 703 4760
Jumping Ships Old Blue Last 020 7613 2478
Kamelot HMV Forum 020 7344 0044
Kindness/O F F Love Heaven 020 7930 2020
London Afrobeat Collective Barfly 0870 907 0999
Maximo Park O2 Shepherds Bush Empire 0870 771 2000
Ringo Deathstarr Dingwalls 020 7267 1577
Rita Ora Indigo @ The O2 Arena 0870 701 4444
Ty Segall Garage 020 7607 1818
2:54 XOYO 020 7729 5959

MANCHESTER
Conor Maynard HMV Ritz 0161 236 4355
Dangerous Aces/Hated Til Proven Kraak 07855 939 129
Dub Pistols Sound Control 0161 236 0340
Gojira Academy 2 0161 832 1111
Julian Cope Ruby Lounge 0161 834 1392
Rachael Sage The Castle 0161 237 9485
Savages Gorilla 0161 832 1111

MILTON KEYNES
Melingo Stables 01908 280800

NEWCASTLE
Angel Witch World Headquarters 0191 261 7007
Maybeshewill Trillians 0191 232 1619
Ryan Keen Cluny 2 0191 230 4474
Steel Panther O2 Academy 0870 477 2000

NEWCASTLE UNDER LYME
Club Smith Old Brown Jug 0191 478 6204

NORWICH
Billy Talent UEA 01603 505401
Gong Arts Centre 01603 660 352
Laish Bicycle Shop 01603 625 777

NOTTINGHAM
Soft Bullets Bodega Social Club 08713 100000

OXFORD
Saint Saviour Jericho Tavern 01865 311 775

PRESTON
Yashin 53 Degrees 01772 893 000

READING
Oh Sleeper The Facebar 0118 956 8188

SHEFFIELD
Absolva Corporation 0114 276 0262
Exitmusic Plug 0114 276 7093
Micah P Hinson Lantern Theatre 0114 255 1776
Sea Of Bees Shakespeare 0114 234 9636

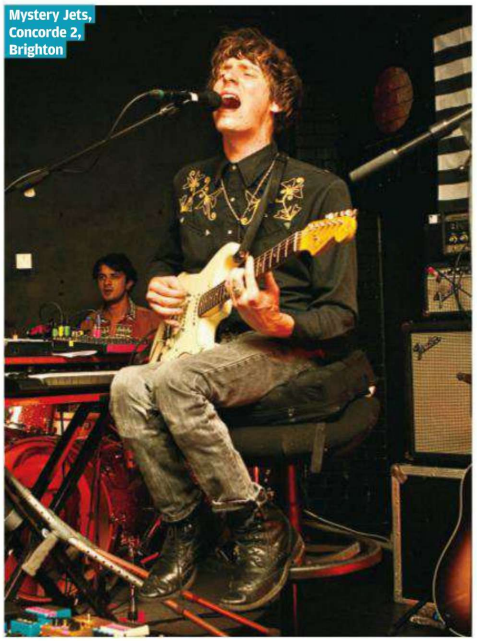
SHREWSBURY
Martyn Joseph Theatre Severn 01743 281281

SOUTHAMPTON
Bright Light Bright Light Joiners 023 8022 5612
Twin Atlantic/Charlie Simpson Guildhall 023 8063 2601

STOKE ON TRENT
A Skylit Drive Sugarmill 01782 214 991

SWANSEA
Tidal/Age Of Anarchy Sin City 01792654226

YORK
Stealing Sheep/Father Sculptor Stereo 01904 612237



Mystery Jets, Concorde 2, Brighton

JENN FIVE, RICHARD JOHNSON, ANDY WILLSHER, EUAN ROBERTSON, TOM MARTIN, STEW CAPPER, DAN DENNISON

THURSDAY
November 8

BELFAST
Mick Flannery Empire 028 9024 9276

BIRMINGHAM
Conor Maynard HMV Institute 0844 248 5037
Emeli Sande Symphony Hall 0121 780 3333
Evanescence NIA 0121 780 4133
Trivax O2 Academy 3 0870 477 2000

BOURNEMOUTH
Mystery Jets/Temples Old Fire Station 01202 503888

BRIGHTON
Ian McCulloch Concorde 2 01273 673 311
Same Actor Green Door Store 07894 267 053
Savages/Pins Old Ship Hotel 01273 329001
Walking Papers The Haunt 01273 770 847

BRISTOL
Arbouretum/The Blood Choir Start The Bus 0117 930 4370
Connor Knapp Croft (Front Bar) 0117 987 4144
Holograms/Eagulls Louisiana 0117 926 5978
Maybeshewill/Gallops Exchange 0117 9304538
Rizzle Kicks Colston Hall 0117 922 3683
Ryan Bingham Thekla 08713 100000
Stealing Sheep Fleece 0117 945 0996
2:54 Croft (Main Room) 0117 987 4144

CAMBRIDGE
Dingus Khan Portland Arms 01223 357268

CARDIFF
Gojira University 029 2023 0130
The Vibrators Koko Gorillaz 08701 352245

CHELMSFORD
Little Donkey Hooga 01245 356 811

COVENTRY
Deaf Havana Kasbah 024 7655 4473

CREWE
Ed Sticks The Imp 01270 255899

DERBY
Alex Blood Venue 01332 203545

EDINBURGH
Honningbarna Electric Circus 0131 226 4224
Jack White Usher Hall 0131 228 1155

GLASGOW
Ariel Pink's Haunted Graffiti Stereo 0141 576 5018
The Blood Diamonds Mono 0141 553 2400
Still Corners Nice'n'Sleazy 0141 333 9637

GLOUCESTER
Spector/Splashh Guildhall Arts Centre 01452 503050

GUILDFORD
Empress Boileroom 01483 539 539

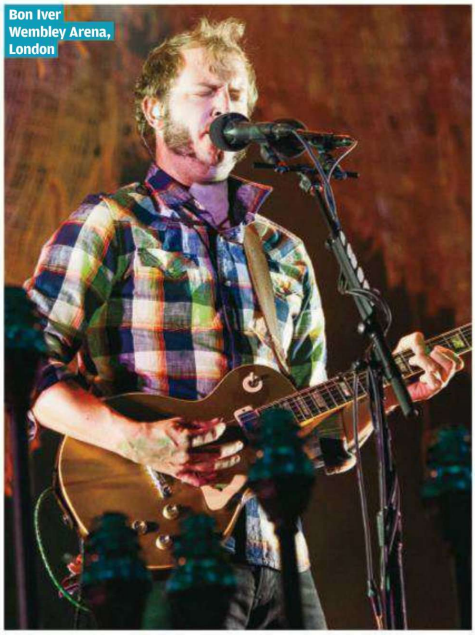
HOVE
Bobwantshisheadback Brunswick 01273 735254

HULL
Sonic Boom Six The Welly 01482 221113

LEEDS
Exitmusic Wharf Chambers
Jack Savoretti Brudenell Social Club 0113 243 5866
Simon McBride The Well 0113 2440474
Titans Troubadours Empire 0132 420868

LEICESTER
Brother & Bones Soundhouse 07830 425555
Lucy Rose O2 Academy 3 0870 477 2000
Soft Bullets Lock 42

LIVERPOOL
Saint Saviour Eric's Club


Bon Iver Wembley Arena, London

The Wedding Present O2 Academy 0870 477 2000

LONDON
Andrew Bird/Micah P. Hinson Roundhouse 020 7482 7318
Ben Kweller Electric Ballroom 020 7485 9006
Bon Iver Wembley Arena 0870 060 0870
Clock Opera/Bright Light Bright Light Heaven 020 7930 2020
Coheed And Cambria KOKO 020 7388 3222
Devil Sold His Soul Underworld 020 7482 1932
Echotape/Rubylux Garage 020 7607 1818
Eddi Front St Pancras Old Church
Flight Facilities Birthdays
Florence + The Machine Rivoli Ballroom 020 8692 5130
Frankie & The Heartstrings McCluskys 020 8541 1515
Gaggle Electrowerkz 020 7837 6419
Guilty Simpson Jazz Cafe 020 7916 6060
Hooded Fang The Lexington 020 7837 5387
Hopsin XOYO 020 7729 5959
The Irrepressibles Village Underground 020 7422 7505
Julian Cope Rough Trade East 0207 392 7788
La Femme Barfly 0870 907 0999
Martha Tilston Bush Hall 020 8222 6955
M83 O2 Academy Brixton 0870 477 2000
San Zhi/Night Works Servant Jazz Quarters
Seye Momo 020 7434 4040
Twin Atlantic/Charlie Simpson O2 Shepherds Bush Empire 0870 771 2000
Ingrid Michaelson Union Chapel 020 7226 1686

MANCHESTER
Angel Witch Academy 3 0161 832 1111
Animal Collective/Prince Rama Warehouse Project 0161 835 3500
Deadwall Trof Fallowfield 0161 224 0467
Jessie Ware Sound Control 0161 236 0340
Lostprophets/We Are The Ocean O2 Apollo 0870 401 8000
Ty Segall Deaf Institute 0161 330 4019
3OH!3 Academy 2 0161 832 1111

NEWCASTLE
Motorhead City Hall 0191 261 2606

NORWICH
Anti Nowhere League Waterfront 01603 632 717
New Found Glory/Less Than Jake UEA 01603 505401
Thin Ice Brickmakers 01603 441 118

NOTTINGHAM
Billy Talent Rock City 08713 100000
Gong Rescue Rooms 0115 958 8484
Yes Sir Boss! Bodega Social Club 08713 100000

OXFORD
Marvellous Medicine Cellar 01865 244 761

PLYMOUTH
Jakwob University 01752 663337
Ugly Duckling Thirst Bar
Yashin White Rabbit 01752 227522

PRESTON
I Am Kloot 53 Degrees 01772 893 000
Kunt And The Gang Mad Ferret 07919 896 636

READING
The Twang Sub89 0871 230 1094

SHEFFIELD
DJ Fresh Plug 0114 276 7093
Hacktivist Corporation 0114 276 0262
Tegan & Sara/The Killers Motorpoint Arena 01142 565656

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The Skints The Forum 0871 277 7101

WARWICK
The Civil Wars Arts Centre 024 7652 4524

YORK
Sea Of Bees The Duchess 01904 641 413

FRIDAY
November 9

ABERDEEN
Kobi/Marionettes The Tunnels 01224 211121

BATH
Funeral For A Friend Komedia 0845 293 8480
Jakwob Moles 01225 404445

BEDFORD
Sonic Boom Six Esquires 01234 340120

BELFAST
Ben Howard/Willy Mason Waterfront 028 9033 4455
The Cribs Queen's University 028 9024 5133
Simian Mobile Disco Limelight 028 9032 5942

BIRMINGHAM
Angel Witch HMV Institute (Temple) 0844 248 5037
A Skylit Drive/Oceans Ate Alaska Asylum 0121 233 1109
Devlin/Krept & Konan HMV Institute (Library) 0844 248 5037
Holograms/Eagulls Hare & Hounds 0870 264 3333
Maximo Park HMV Institute 0844 248 5037
Maybeshewill/Gallops O2 Academy 3 0870 477 2000
Sam & The Womp O2 Academy 0870 477 2000

BRIGHTON
The Consoles Sticky Mike's Frog Bar 01273 749 465
Halls Green Door Store 07894 267 053
Marina Celeste Latest Music Bar 01273 687 171
Nathan Fake Blind Tiger 01273 681228
Yashin The Haunt 01273 770 847
Young Man The Hope 01273 723 568

BRISTOL
Ifan Dafydd Thekla 08713 100000
Micah P Hinson Louisiana 0117 926 5978
Radical Dance Faction Croft (Main Room) 0117 987 4144
Scuba/Dark Sky Motion 01179 723111

CARDIFF
Fishbone Bogiez 029 2034 1463
New Found Glory/Less Than Jake University 029 2023 0130
This Town Needs Guns Buffalo Bar 02920 310312

DERBY
The Crookes The Vic Inn 01332 74 00 91

DUNDEE
Mersault Beat Generator 01382 229226

EDINBURGH
Benga Bongo Club 0131 558 7604

EXETER
Ugly Duckling Cavern Club 01392 495 370

GLASGOW
Coheed And Cambria O2 ABC 0870 903 3444
Exitmusic King Tut's Wah Wah Hut 0141 221 5279
Half Moon Run Nice'n'Sleazy 0141 333 9637
Laidback Luke The Arches 0141 565 1000
Ty Segall School Of Art 0141 353 4530

GUILDFORD
Brother & Bones Boileroom 01483 539 539

HOVE
The Dreaming Spires Palmeira

HULL
Eureka Machines New Adelphi 01482 348 216

LEEDS
Carter USM O2 Academy 0870 477 2000
Deaf Havana/Canterbury LMUSU
Empress Hanover Arms 0113 263 0508
Jessie Ware Cockpit 0113 244 3446
Kids We Used To Be Empire 01132 420868
Sam Airey Band Brudenell Social Club 0113 243 5866
Show Of Hands City Varieties 0845 644 1881

CLUB NME
LONDON
BRODINSKI/ GESAFFELSTEIN
KOKO
0844 847 2258

Soft Bullets Cockpit Room 3 0113 2441573

LIVERPOOL
Devil Sold His Soul O2 Academy 2 0870 477 2000
The Killers/Tegan & Sara Echo Arena 0844 8000 400

LONDON
Absolva Underworld 020 7482 1932
Ariel Pink's Haunted Graffiti/Blood Diamonds York Hall 020 8980 2243
Born Blonde/Micachu Nest 020 7354 9993
Brodinski/Gesaffelstein Club NME @ Koko 0870 4325527
Darkstar Electrowerkz 020 7837 6419
The Diamond Noise Old Blue Last 020 7613 2478
Evanescence Wembley Arena 0870 060 0870
Golden Grrrls/Satellites Of Love Victoria 020 8399 1447
The June Brides 229 Club 020 7631 8310
Krystal Klear/Skream Electric Brixton 020 7274 2290
Lambchop Cadogan Hall 020 7730 4500
Loefah/Lil Silva Cable Club 020 7403 7730
Mark Kozelek Union Chapel 020 7226 1686
The Merry Gang Barfly 0870 907 0999
Napoleon/Black Shapes The Miller Of Mansfield 0207 407 2690
Pharaohs Black Heart 020 7428 9730
Soundgarden O2 Shepherds Bush Empire 0870 771 2000
Tiga/Duke Dumont Fabric 020 7336 8898

MANCHESTER
Bon Iver Arena
Dead Sea Apes/Agitation Free NQ Live 0161 834 8180
Flying Lotus/Jamie xx/Martyn Warehouse Project 0161 835 3500
Golden Fable Kraak 07855 939 129
Hooded Fang/Young British Artists Castle Hotel 0161 237 9485
Sea Of Bees Night & Day Cafe 0161 236 1822
Still Corners Soup Kitchen 0161 236 5100
The Wedding Present HMV Ritz 0161 236 4355

NEWCASTLE
Thomas Gold Digital 01912 619755
[spunge] O2 Academy 2 0870 477 2000

NORWICH
DJ Fresh UEA 01603 505401
Mystery Jets Waterfront 01603 632 717

NOTTINGHAM
Anti Nowhere League Rock City 08713 100000
Redlight/Zed Bias Stealth 08713 100000
Stealing Sheep Chameleon 0115 9505097

OXFORD
The DOT Bullingdon Arms 01865 244516

PORTSMOUTH
Lostprophets Guildhall 023 9282 4355

PRESTON
Dreadzone 53 Degrees 01772 893 000

ROCHESTER
Grandmaster Flash Casino Rooms 01634 832888

SHEFFIELD
Bok Bok/D Double E/Elijah & Skilliam Plug 0114 276 7093
The Fiasco/Gratitude O2 Academy 0870 477 2000

SOUTHAMPTON
Architects Mo'Club 023 8022 6439
Rizzle Kicks Guildhall 023 8063 2601

STOKE ON TRENT
The Get Alongs Underground 01782 219944

ST ALBANS
Life And Times Maltings Arts Theatre 01727 844222

TONBRIDGE
Sweet Billy Pilgrim West Kent College 0845 207 8220

TUNBRIDGE WELLS
Brian May Assembly Hall 01892 530613

WAKEFIELD
Scopyons Snooty Fox 01924 374455

WOLVERHAMPTON
Ian McNabb Slade Room 0870 320 7000

Stealing Sheep, Chameleon, Nottingham

SATURDAY
November 10

ABERDEEN
Billy Liar Cellar 35 01224 640 483
BATH
Brother & Bones Moles 01225 404445
The Roving Crows Chapel Arts Centre 0122 5404445
BELFAST
Anthrax Limelight 028 9032 5942
Orbital Ulster Hall 028 9032 3900
BIRMINGHAM
Billy Talent HMV Institute 0844 248 5037
Cold Stone Eddie's Rock Club 0121 643 2093
Go Primitive The End 0121 448 0797
Wide Eyed Sunflower Lounge 0121 632 6756
BRIGHTON
Alice Amelia Latest Music Bar 01273 687 171
Disclosure Digital 01273 202407
The D.O.T The Haunt 01273 770 847
Golden Grrrls/Roseanne Barrr West Hill Hall 01273 327976
London Commands You Sticky Mike's Frog Bar 01273 749 465
Micah P Hinson The Basement 01273 699733
BRISTOL
Jaguar Skills O2 Academy 0870 477 2000
Kutmah Exchange 0117 9304538
La Shark Thekla 08713 100000
Paper Aeroplanes Louisiana 0117 926 5978
CAMBRIDGE
Janice Graham Band The Cornerhouse 01223 352047
CARDIFF
Sabaton University 029 2023 0130
Sion Russell Jones St John's Church
COVENTRY
Lucy Rose Kasbah 024 7655 4473
DERBY
Billy Lunn The Vic Inn 01332 74 00 91
EDINBURGH
Delta Mainline Voodoo Rooms 0131 556 7060
FALMOUTH
Kreg Viesselman Miss Peapod's 0871 230 1094
GLASGOW
And So I Watch You From Afar O2 ABC2 0141 204 5151
Ben Howard/Willy Mason SECC 0141 248 3000
Devlin Classic Grand 0141 847 0820
Ingrid Michaelson Oran Mor 0141 552 9224
LEEDS
Ariel Pink's Haunted Graffiti/ Kindness/Haim/Hookworms/ Hooded Fang LMUSU
The Crookes Cockpit Room 3 0113 2441573
Girlfixer/Lowlife UK Empire 01132 420868
Jonny Kearney Brudenell Social Club 0113 243 5866
Ladyhawke Cockpit 0113 244 3446
Tin Toys Eiger 0113 244 4105
LEICESTER
Broken Hands/Deaf Club Lock 42
FC20 Sumo 0116 285 6536
Hacktivist Soundhouse 07830 425555
Mystery Jets O2 Academy 2 0870 477 2000
LIVERPOOL
Gong O2 Academy 2 0870 477 2000
Red Suns/Sun Drums/By The Sea Olympia Theatre 0151 263 6633
Sea Of Bees Eric's Club
Snarky Puppy Kazimier 0871 230 1094
LONDON
Absolva Asylum 0402 306553
Carter The Unstoppable Sex Machine O2 Academy Brixton 0870 477 2000
Charlie Boyer & The Voyeurs Old Blue Last 020 7613 2478
Delta Unit Rattlesnake Of Angel 020 7354 0471
The Fuse Cargo 0207 749 7840
Little Barrie Queen Of Hoxton 020 7422 0958
Lostprophets/New Found Glory Alexandra Palace 020 8365 2121
Lost In The Riots/Collider LHT Urban Bar 020 7247 8978
Lotus Plaza/His Clancyness Electrowerkz 020 7837 6419
Mark Kozelek St Giles In The Fields 020 7240 2532
P Money/Terror Danjah Cable Club 020 7403 7730
Rags Rudi/The Edenites Barfly 0870 907 0999
The Reverb Conspiracy
Singapore Sling Shacklewell Arms 020 7249 0810
RSJ Windmill 020 8671 0700
Section 60/The Blue Collars Garage (Upstairs) 0871 230 1094
Shrag Buffalo Bar 020 7359 6191
Spector/Swim Deep/Splashh O2 Shepherds Bush Empire 0870 771 2000
Spider Kitten Black Heart 020 7428 9730
Terry Bozzio Garage 020 7607 1818
T. Williams Fire Club 020 3242 0040
Unicorn Kid/Hackman/Girl Unit KOKO 020 7388 3222
MANCHESTER
Deaf Havana/There For Tomorrow HMV Ritz 0161 236 4355
Holograms/Drenge Castle Hotel 0161 237 9485
Laidback Luke/Steve Aoki Warehouse Project 0161 835 3500
Lau Deaf Institute 0161 330 4019
Post War Glamour Girls Roadhouse 0161 228 1789
The Reptilian The Bay Horse 0161 661 1041
Skies Turn Black Dry Bar 0161 236 5920
Steel Panther O2 Apollo 0870 401 8000
NEWCASTLE
Ed Sheeran City Hall 0191 261 2606
Lydia Loveless Cluny 2 0191 230 4474
NORWICH
Club Smith Waterfront 01603 632 717
Pure Passion Arts Centre 01603 660 352
Rizzle Kicks UEA 01603 505401
NOTTINGHAM
Broadway Stealth 08713 100000
Gojira Rescue Rooms 0115 958 8484
OXFORD
Damo Suzuki Jericho Tavern 01865 311 775
Visionist/This Town Needs Guns Cellar 01865 244 761
PLYMOUTH
Dismantled White Rabbit 01752 227522
PORTSMOUTH
Maximo Park Pyramids 023 9235 8608
SHEFFIELD
Devil Sold His Soul/Heart Of A Coward Corporation 0114 276 0262
Dreadzone Leadmill 0114 221 2828
Drums Of Death Harley 0114 275 2288
Kimmy Yeah Penelope's 01246 436 025
Nathan Fake/Koreless/Pangaea Plug 0114 276 7093
New Camaros/The Encounters O2 Academy 2 0870 477 2000
SOUTHAMPTON
The Civil Wars Guildhall 023 8063 2601
Deadbeat Echoes Lennons 023 8057 0460
The Other Tribe Unit 02380 225612
STOKE ON TRENT
Dingus Khan Sugarmill 01782 214 991
ST ALBANS
Rumour Mill/Beneath The Wake Pioneer Club 01727 850741
Thea Gilmore Alban Arena 01727 844 488
SWANSEA
Jakwob Sin City 01792654226
WAKEFIELD
Boy Jumps Ship Snooty Fox 01924 374455
WOLVERHAMPTON
Kathryn Roberts & Sean Lakeman Newhampton Arts Centre 01902 572090
WREXHAM
Simon And Oscar Central Station 01978 358780

Ladyhawke, Cockpit, Leeds

SUNDAY
November 11

Frank Turner, Rock City, Nottingham

ABERDEEN
Sandi Thom Lemon Tree 01224 642230
BIRMINGHAM
Architects HMV Institute 0844 248 5037
Attention Thieves Actress & Bishop 0121 236 7426
Of Kings And Captains Adam & Eve 0121 693 1500
Sea Of Bees Hare & Hounds 0870 264 3333
BOURNEMOUTH
Lower Than Atlantis The Winchester 01202 552 206
BRIGHTON
Arbouretum Prince Albert 01273 730 499
BRISTOL
Angel Witch Fleece 0117 945 0996
Ashestoangels Croft (Front Bar) 0117 987 4144
Dingus Khan Thekla 08713 100000
Jack Bird Seven Stars 0117 3763970
Tegan & Sara O2 Academy 0870 477 2000
CARDIFF
The Civil Wars University 029 2023 0130
My Pet Monster/The Estrons Gwdihw Cafe Bar 029 2039 7933
We Are Animal The Moon Club
COLCHESTER
The Doomed Bird Of Providence/ Stealing Sheep Arts Centre 01206 500900
DERBY
Karnataka Assembly Rooms 01332 255800
Sworn To Oath The Hairy Dog
[spunge] The Vic Inn 01332 74 00 91
DUNDEE
Revoker/Sacred Mother Tongue Beat Generator 01382 229226
GATESHEAD
Lynyrd Skynyrd Sage Arena 0870 703 4555
GLASGOW
The Alistair Goodwin Band Winchester Club 0141 552 3586
Buck 65 King Tut's Wah Wah Hut 0141 221 5279
Deaf Havana O2 ABC 0870 903 3444
Devil Sold His Soul Cathouse 0141 248 6606
Haim Stereo 0141 576 5018
Holograms/Eagulls School Of Art 0141 353 4530
LEEDS
Marcus Foster Brudenell Social Club 0113 243 5866
This Many Boyfriends/Post War Glamour Girls/Downdime Oporto 0113 245 4444
Yashin Cockpit 0113 244 3446
LEICESTER
The Moulettes Musician 0116 251 0080
LIVERPOOL
Eugene McGuinness O2 Academy 2 0870 477 2000
LONDON
Billy Talent/Don Broco Roundhouse 020 7482 7318
Damo Suzuki Village Underground 020 7422 7505
Emeli Sande Royal Albert Hall 020 7589 8212
Gojira KOKO 020 7388 3222
Hyperpotamus Arts Depot 020 8369 5454
Lowlands/Killing Fields Of Ontario Windmill 020 8671 0700
MANCHESTER
Devlin Academy 3 0161 832 1111
El Perro Del Mar The Castle 0161 237 9485
Saint Saviour Trof Fallowfield 0161 224 0467
Simon Scott Kraak 07855 939 129
Thea Gilmore Royal Exchange 0161 833 9833
Young Man Soup Kitchen 0161 236 5100
NEWCASTLE
Ed Sheeran City Hall 0191 261 2606
Gong O2 Academy 0870 477 2000
Run From Robots LYH 0191 232 1308
NORWICH
Lucy Rose Arts Centre 01603 660 352
Steel Panther UEA 01603 505401
3OH!3 Waterfront 01603 632 717
NOTTINGHAM
Frank Turner Rock City 08713 100000
Jessie Ware Rescue Rooms 0115 958 8484
OXFORD
Halls Bullingdon Arms 01865 244516
PORTSMOUTH
The Twang Wedgewood Rooms 023 9286 3911
SHEFFIELD
Amy Can Fly O2 Academy 2 0870 477 2000
Brave New Storm Forum 0114 2720964
Sabaton Corporation 0114 276 0262
SOUTHAMPTON
Absolva Talking Heads 023 8055 5899
STOKE ON TRENT
We Are The Ocean/Boy Jumps Ship Sugarmill 01782 214 991
WAKEFIELD
Lydia Loveless The Hop 0871 230 1094
Morpheus Rising Snooty Fox 01924 374455
WOLVERHAMPTON
Stiff Little Fingers Slade Room 0870 320 7000
YORK
Oh No! Yoko/Beware Wolf Stereo 01904 612237

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY
November 12

ABERDEEN
Soft Bullets The Tunnels 01224 211121

BATH
Stiff Little Fingers Komedia 0845 293 8480

BIRMINGHAM
Jake Bugg/Tom Odell HMV Institute 0844 248 5037
Marcus Foster Hare & Hounds 0870 264 3333

BRIGHTON
Clock Opera The Haunt 01273 770 847
Jessie Ware Concorde 2 01273 673 311
La Shark Green Door Store 07894 267 053
Lucy Rose Coalition 01273726858

BRISTOL
Blood On The Dancefloor Thekla 08713 100000
Sonic Boom Six Croft 0117 987 4144
[spunge] Fleece 0117 945 0996

CAMBRIDGE
Motorhead Corn Exchange 01223 357851

CARDIFF
Laetitia Sadier The Globe 07738 983947
Martyn Joseph St David's Hall 029 2087 8444

CARLISLE
Rizzle Kicks Sands Centre 01228 525222

DUNDEE
Oh No! Yoko Beat Generator 01382 229226

EDINBURGH
Ed Sheeran Usher Hall 0131 228 1155
Run From Robots/Undetermined Third Door 0131 225 6313

GLASGOW
Moon Duo School Of Art 0141 353 4530

LEEDS
Frank Turner O2 Academy 0870 477 2000
Mystery Jets LMUSU
Paper Aeroplanes Oporto 0113 245 4444
Roseanne Barrr Wharf Chambers

LONDON
Charlie Boyer & The Voyeurs
Temples Old Blue Last 020 7613 2478
Deptford Goth/Blood Diamonds Birthdays
Django Django Heaven 020 7930 2020
El Perro Del Mar/Saint Lou Lou Village Underground 020 7422 7505
Family Force 5 Barfly 0870 907 0999
Gotye HMV Hammersmith Apollo 0870 606 3400
Imagine Dragons Hoxton Square Bar and Kitchen 020 7613 0709
Kendrick Lamar/Trey Songz O2 Academy Brixton 0870 477 2000
The Killing Floor Dublin Castle 020 7485 1773
The Lumineers KOKO 020 7388 3222
Lydia Loveless Windmill 020 8671 0700
Lynyrd Skynyrd O2 Shepherds Bush Empire 0870 771 2000
Majical Cloudz/O F F Love The Waiting Room 020 7241 5511
Serafina Steer/Bo Ningen Sebright Arms 020 7729 0937
Shadows Chasing Ghosts Garage (Upstairs) 0871 230 1094
Still Corners The Lexington 020 7837 5387
Young Man Borderline 020 7734 5547

MANCHESTER
Alabama Shakes Manchester Academy 0161 832 1111
Architects Academy 2 0161 832 1111
Ben Howard/Willy Mason O2 Apollo 0870 401 8000
Broken Hands Trof Fallowfield 0161 224 0467
Coheed And Cambria/Fighting With Wire HMV Ritz 0161 236 4355
The Crookes Sound Control 0161 236 0340
Dingus Khan Night & Day Cafe 0161 236 1822
Emeli Sande Bridgewater Hall 0161 907 9000
Exitmusic Castle Hotel 0161 237 9485
Halls Soup Kitchen 0161 236 5100
Madball NQ Live 0161 834 8180

NEWCASTLE
Deaf Havana/Canterbury O2 Academy 0870 477 2000
Hooded Fang Cluny 2 0191 230 4474

NORWICH
Lostprophets UEA 01603 505401

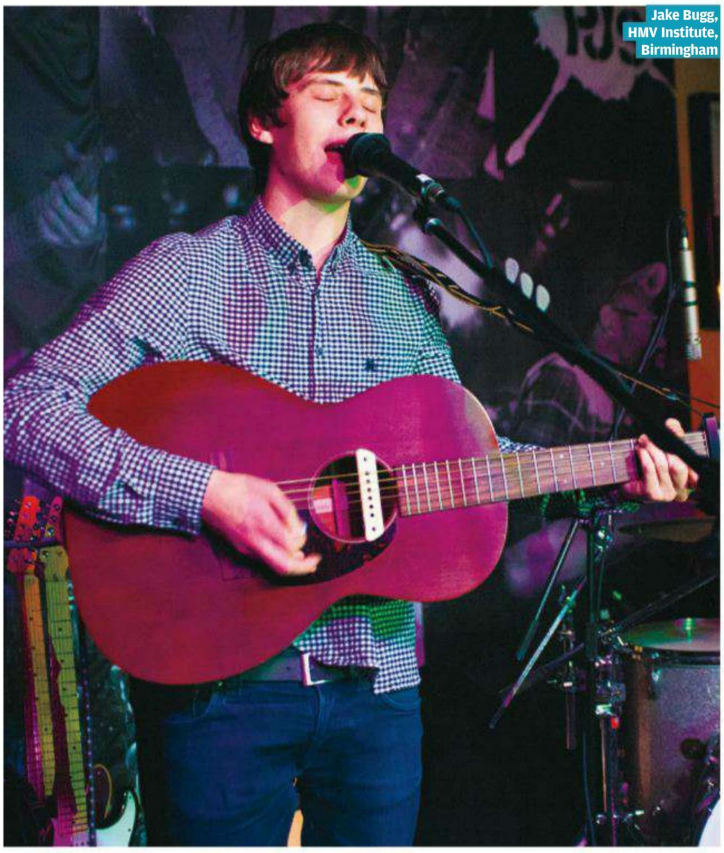
NOTTINGHAM
Opeth Rock City 08713 100000
Sea Of Bees Bodega Social Club 08713 100000

SHEFFIELD
Eugene McGuinness Leadmill 0114 221 2828
Saint Saviour Harley 0114 275 2288

ST ALBANS
Brian May Alban Arena 01727 844 488

WOLVERHAMPTON
Gojira Slade Room 0870 320 7000

YORK
The Wedding Present The Duchess 01904 641 413
Window Seats Stereo 01904 612237


Jake Bugg, HMV Institute, Birmingham

TUESDAY
November 13

Citizens!, King Tut's, Glasgow

BIRMINGHAM
Buck 65 HMV Institute (Temple) 0844 248 5037
Revoker/Sacred Mother Tongue O2 Academy 3 0870 477 2000
Saint Saviour Hare & Hounds 0870 264 3333
Young Man Rainbow 0121 772 8174

BOURNEMOUTH
Coheed And Cambria O2 Academy 0870 477 2000

BRIGHTON
Exitmusic Green Door Store 07894 267 053
Martha Tilston Komedia 01273 647 100
Mumiy Troll The Haunt 01273 770 847

BRISTOL
Amy Can Fly Croft 0117 987 4144
Baku Dan/Shake The Tree Louisiana 0117 926 5978
Eugene McGuinness Exchange 0117 9304538
Grimes/Hyetal Motion 01179 723111
Shatterhand Croft (Front Bar) 0117 987 4144
Steel Panther O2 Academy 0870 477 2000

CAMBRIDGE
Sea Of Bees The Cornerhouse 01223 352047

CARDIFF
Easter Undertone 029 2022 8883

CHELMSFORD
Some Were Satellites Hooga 01245 356 811

COVENTRY
Sandro Perri Taylor John's House 024 7655 9958

EDINBURGH
Hey Rosetta! Voodoo Rooms 0131 556 7060
Jack Savoretti Electric Circus 0131 226 4224

EXETER
Sonic Boom Six Cavern Club 01392 495 370

GLASGOW
Alabama Shakes Barrowlands 0141 552 4601
Blood On The Dancefloor Cathouse 0141 248 6606
Citizens! King Tut's Wah Wah Hut 0141 221 5279
Hooded Fang Nice'n'Sleazy 0141 333 9637
Mystery Jets Oran Mor 0141 552 9224
Passion Pit Queen Margaret Union 0141 339 9784

HATFIELD
Example/P Money The Forum 0844 477 2000

LEEDS
Architects LMUSU
Holograms/Eagulls/Drenge Nation Of Shopkeepers 0113 203 1831
Moon Duo Brudenell Social Club 0113 243 5866
Our Time Down Here Cockpit Room 3 0113 2441573
Snarky Puppy Wardrobe 0113 222 3434

LIVERPOOL
Dingus Khan O2 Academy 2 0870 477 2000
Frank Turner O2 Academy 0870 477 2000
Neil Halstead Philharmonic Hall 0871 230 1094

LONDON
Andy Burrows Borderline 020 7734 5547
Attention Thieves Underbelly 0207 613 3105
Carminho Purcell Room 020 7960 4242
Destroyer Village Underground 020 7422 7505
Devlin Scala 020 7833 2022
Jessie Ware Electric Brixton 020 7274 2290
Laetitia Sadier XOYO 020 7729 5959
Lynyrd Skynyrd Roundhouse 020 7482 7318
Mugstar The Lexington 020 7837 5387
Noel Gallagher's High Flying Birds O2 Shepherds Bush Empire 0870 771 2000
The Noisettes KOKO 020 7388 3222
Queen Of Hearts Sebright Arms 020 7729 0937
Saint Lou Lou/Anneka Birthdays
Trampled By Turtles Hoxton Square Bar and Kitchen 020 7613 0709
3 Foot Ninja Bull & Gate 020 7485 5358

MANCHESTER
Haim Deaf Institute 0161 330 4019
The Killers Arena
Ladyhawke Academy 2 0161 832 1111
Rita Ora/Wiley O2 Apollo 0870 401 8000
The Twang HMV Ritz 0161 236 4355

NEWCASTLE
Billy Talent O2 Academy 0870 477 2000

NORWICH
Clock Opera Waterfront 01603 632 717
Cruizer Brickmakers 01603 441 118

NOTTINGHAM
Date Palms Chameleon 0115 9505097

PORTSMOUTH
Jake Bugg Wedgewood Rooms 023 9286 3911

READING
The DO.T Sub89 0871 230 1094

SHEFFIELD
Rizzle Kicks O2 Academy 0870 477 2000
Stealing Sheep Harley 0114 275 2288
The Wedding Present Leadmill 0114 221 2828

STOKE ON TRENT
The Bronx Underground 01782 219944

YORK
Bloodcocks Stereo 01904 612237
The Crookes Fibbers 01904 651 250

THIS WEEK IN 1957

OL' BLUE EYES KNOCKS ROCK, LITTLE RICHARD FINDS GOD

LONG GONE, SADLY

Two years on from 'Tutti Frutti', and mere months after 'Lucille' and 'Good Golly, Miss Molly', Little Richard is giving up showbiz to concentrate on evangelism. "He is finished with pop and rock discs," we are told, "and in future will make only spiritual records." Richard, only 21 at this point, reportedly threw four diamond rings worth £3,000 into a river in Sydney, Australia. A planned UK tour in February now seems unlikely. "He did this to prove his faith in God," a spokesperson says.

STEELE BROTHERS

Quite a week for young British rock'n'roll star Tommy Steele and family. Tommy is on the cover of *NME* meeting the Queen, while his 16-year-old brother Colin Hicks has begun his career in the Sunderland venue where Tommy first started out. A review says: "His singing was, at first, a trifle subdued, but as the cats showed enthusiasm so Colin warmed to them. Will he achieve success equal to that of his brother? If Sunderland's reception is a pointer, the answer is a definite yes!"

THE KING HITS BACK!

It is just a few weeks since Frank Sinatra – writing in French magazine *Western World* – blasted a type of music that "fosters totally negative and destructive reactions in young people", that "smells phony and false", and is "sung, played and written by cretinous goons", deploring its "almost imbecilic reiterations" for good measure.

He's talking, of course, about rock'n'roll. Or, in his words, "the most brutal, ugly, degenerate, vicious form of expression it has been my displeasure to hear".

Naturally, *NME* have decided to find out what the world's top rockers have got to say about all this. First up is rhythm and blues artist LaVern Baker, who advises: "You've got to move with the times, Frankie. Maybe because he is now a parent with teenage children, he's critical and acting like a typical parent who forgets what it is to be young."

Pop singer Della Reese adds: "Kids need a legitimate reason to go a little off-beat, and this magic is just fine for them. They grow out of it just like I outgrew jitterbugging."

The last word, though, goes to Elvis Presley, who responds in surprisingly diplomatic fashion. "I admire the man," he says. "He has a right to his own opinions. I can't see him knocking it for no good reason. But if I remember correctly, he was also part of a trend. I don't see how he can call the youth of today immoral or delinquent. You can't knock success."

He concludes: "I consider rock'n'roll the greatest in music. It is very noteworthy; namely, because it is the only thing I can do..."

Also In The Issue That Week

- The Everly Brothers' 'Wake Up, Little Susie' has leapt from nowhere to Number 21 in this week's chart. "We do hope to come to England real soon," they say.
- Miss J Glider of London SE18 writes *NME* a letter. "I'd jolly well like to know why Lonnie Donegan has been overlooked at the Royal Variety Performance," she fumes.
- The Number One single in the US is Elvis Presley's 'Jailhouse Rock'.
- Jackie Wilson's new single 'Reet Petite' is the most favourably reviewed single this week, containing "a sound that combines pep, beat, some degree of originality and an irresistible 'go'!"

NME

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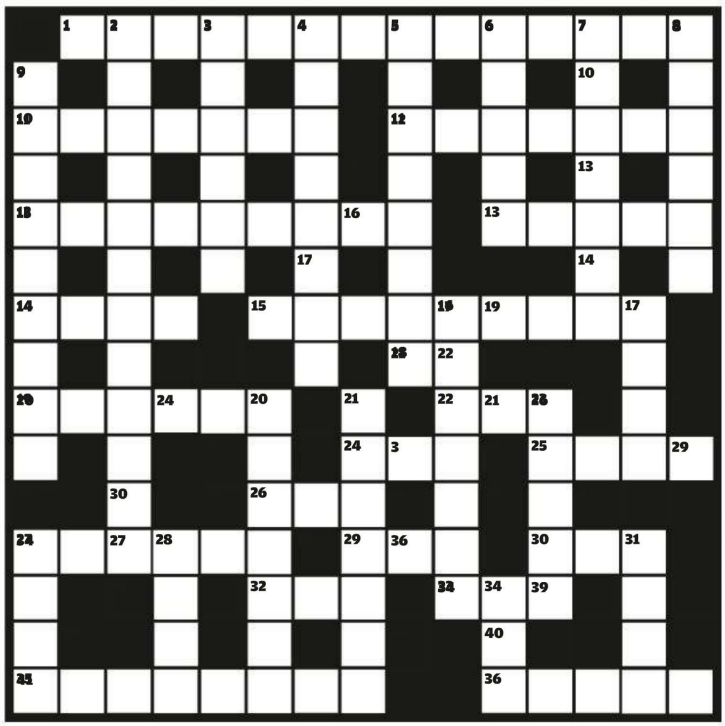
THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

1 The Killers at full blast, but it's not a hit (4-6-4)
10 A ringing tone coming from The Post War Years (3-4)
11 Covers of an album by Grizzly Bear (7)
12+30A Old type beer finished off by Placebo (3-6-3)
13+25A Santana music on for a bit as Pam turns up (5-2-2)
14 Nine Inch Nails made a mistake in releasing this single (4)
15+35A A big connection between The Jam and Oasis (3-6-3-5)
18 (See 34 down)
19+26A+16D Put wanking to porn, perhaps, as being like listening to Althea & Donna's classic (2-4-3-7)
22 For whom 'Hip Hop Is Dead' but 'Life Is Good' (3)
24 *"Spending warm summer days indoors/Writing frightening verse to a buck-toothed girl in Luxembourg"*, 1986 (3)
25 (See 13 across)
26 (See 19 across)
27+23D Time goes fast when listening to a Paul Weller album (4-2-5)
29 Michael Jackson getting high in Scotland (3)
30 (See 12 across)
32 A bit fanatical getting into Scissor Sisters (3)
33 *"I'm not scared, light my candles in a daze, 'cos I've found ___"*, from Nirvana's 'Lithium' (3)
35 (See 15 across)
36+8D He's content to get the fare en route from The Frank & Walters (5-6)

CLUES DOWN

2 *"The path I chose isn't straight and narrow/ It wanders around like a drunken fellow"*, 2011 (2-4-1-5)
3 Richard Hawley on the lookout for a song (4-2)
4 Doublespeak from Mark Hollis (4-4)
5 The jury are still out and there's to be no verdict on this Lou Reed album (8)
6 Those 'new fellas' with a band (5)
7 Just the one 'old fella' for the Audio Bullys (4-3)
8 (See 36 across)
9 The existing state of affairs for these rockers who went 'Down Down' (6-3)
16 (See 19 across)
17 Where there's muck there's Wu Lyf (4)
20 A one-sided single from Lily Allen? (3-4)
21 An opening for the group to go 'Oops Upside Your Head' (3-4)
23 (See 27 across)
27 The Screaming Trees getting a bit industrial with this album (4)
28 Canadian who might be lying deep with an 'Informer' (4)
31 Dutch dance act or their eponymous 1994 Number One hit (4)
34+18A *"I'll be your friend and not in pretend/ I know you girl in all situations"*, 2006 (3-2)

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OCTOBER 6 ANSWERS

ACROSS
1 Handwritten, 9 A Punk, 10 Little Talks, 11+26A Hotel Yorba, 12+33A Next Girl, 13+22A Band Of Susans, 15 It's On, 17 Goswell, 19 Lola, 20 Killer, 27 CSS, 28 Arms, 30+25A Eel Pie, 34 Yummy

DOWN
1 Hullabaloo, 2+35A Nothing Lasts Forever, 3 Wolf, 4+27D In The City, 5 Talk Talk, 6+8D Nashville Skyline, 7 Hurt, 12+31A New Moon, 14 DOA, 16 Sleep Alone, 18 Eminem, 21 Seven, 23 Shaggy, 24 Howler, 29 Self, 32 AM

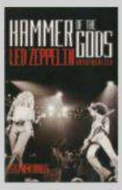
COLLECTORS' CORNER

LED ZEPPELIN

Here are the music gems that no Led Zeppelin fan should be without

DICK BARNATT/REDFERNS

HAMMER OF THE GODS (1985)



Written by *Rolling Stone*'s Stephen Davis five years after the band split, this unauthorised biography is a salacious warts-and-all tale. Despite the sordid nature of the stories, it turned a new generation onto the Zep, although the band strongly criticised the book's content, insisting its version of events was seriously distorted.

Need To Know: This is where the infamous groupie/shark story is first revealed.

WHOLE LOTTA LOVE (1997)

Initially found on the 'Led Zeppelin II' album in 1969, this re-release is significant as it came out as a single in the UK, something the four-piece and manager Peter Grant wouldn't allow when the band was officially active. There were no such restrictions in the US, where 'Whole Lotta Love' sold over a million copies and became their breakthrough song.

Need To Know: 'Whole Lotta Love' was the last song the initial line-up ever played live – in Berlin in July 1980.

LED ZEPPELIN DVD (2003)

After fans had spent years trading bootleg material of Zep shows, Jimmy Page finally put together this double DVD set, the first official visual document of the band in concert. The collection contains footage from 1969 to 1979's Knebworth shows, the last appearances the original line-up made in their native UK.

Need To Know: The set broke records worldwide, and was the biggest-selling music DVD in the US three years running.

HOW THE WEST WAS WON (2003)

A companion piece to the DVD, this live album captures Led Zep on the road at the peak of their powers. The music was all recorded on the group's 1972 US tour, shortly after the release of their all-conquering 'IV' album. Features four tracks from the record, including the inevitable 'Stairway To Heaven'.

Need To Know: The album is not a complete document of the shows. Jimmy Page edited some performances and some songs were left off the final tracklisting.

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Kevin EG Perry

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Letter of the week

The best of the NME mailbag

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LAMAR'S ATTACKS

From: TR
To: *NME*

Even though the errors in Hazel Sheffield's Kendrick Lamar review were corrected online, the question still remains – was your reviewer even qualified to do that review? It comes off as condescending, blunt, probably even somewhat racist. It is extremely shallow, to the point where you'd think you have generic reviews pre-made and all you do is just slap it on an album along with the rating. Once again, I'm not writing this to tell you how to do your job, but it's painful to read such a disinterested and misinformed opinion about a debut album that has been receiving universal critical acclaim. Compared to all the others, your review sticks out like a sore thumb.

NME's response...

Sometimes you have to hold your hands up and say you made mistakes, and this is one of those times. There were a couple of factual errors that slipped through the net on that review, partly caused by the fact that we'd heard a very early version of the album, but we should have corrected them. Having said that, CHILL OUT TR! Calling the reviewer 'racist' is way off the mark and uncalled for. This record might not have clicked for her, but skin colour has nothing to do with it. Personally I'm still loving Kendrick Lamar, but I also respect Hazel's opinion. The thing is, you can't please all the people all the time, and that goes both for records and what we write about them. Where would we be without a bit of passionate debate? Syria, that's where. Disagreeing with people: it is the price you pay for freedom – KP

STREETS AHEAD

From: Jack York
To: *NME*

It was so uplifting to read about Mike Skinner's flourishing creativity in last week's *NME*. These days, when there are so many 'let's get the band back together' nostalgia tours and modern artists dependent on clinging onto the same sound they've been peddling for years, Mike Skinner is unequivocally the poster child for awesome originality in the music world, as confirmed by you lot placing him on the cover. Him and Rob Harvey have rightfully amassed a cult following with their songwriting and talent for pop hooks and beats as The DOT and Mike's easily becoming the artist who most demonstrates what artistry is supposed to be about, tackling anything from disco to dubstep on the new album. That deserves to be applauded. Creativeness and nonconformity like Mike's is scarce in this day and age. Going off what he said in your interview, thankfully for him, but far more importantly and beneficially for us, he's never going to be one of those artists that has to rely on their back catalogue.

From: *NME*
To: Jack York

Too right, Jack! It's all very well musicians complaining about the lack of original (pirate) material around these days, but when it comes to the punch too many are happy to rest on their laurels. Skinner is the perfect example of an artist dedicating himself to taking risks and challenging himself, and while inevitably that means not everything will quite come off, we're all the richer for him pushing the boundaries. Time will tell if fans come to love The DOT as much as The Streets, but as he told us it always takes a while for people to 'get' anything truly innovative. Personally I like to think of him as music's very own answer to Felix Baumgartner, throwing himself to earth from the outer limits in the name of doing shit that ain't never been done before. To quote Ol' Big Eyes himself: "*You say that everything sounds the same, then you go buy them. There's no excuses, my friend. Let's push things forward*" - KP

STONE ME!

From: Ed
To: *NME*

I was over the moon when The Rolling Stones announced their anniversary dates, and then brought straight back down to earth when I found out how much they were going to set me back. In the end I didn't even get anywhere close to buying one anyway as by the time I got through online only the top-tier tickets remained. What if this was my last chance ever to hear '(I Can't Get No) Satisfaction' played live?

From: *NME*
To: Ed

I feel your pain, Ed, but what you have to understand is that Mick Jagger needs to keep quenching his thirst with the waters of eternal youth. Do you have any idea how much that shit costs? It's even dearer than those fancy smoothies that are all the rage in middle class homes these days. Count yourself lucky that the vampiric Keith merely needs the blood of maiden virgins to keep him alive, or tickets might have cost even more – KP

EGYPTIAN RIP-OFFS

From: Ian Bland
To: *NME*

Big thanks to Egyptian Hip-Hop for counselling us to look beyond 'prematurely conceived opinion' when it comes to their new album. Without such advice I may well have been one of those who impetuously concluded that not only was their album stuffed with 'filler'

TOM OXLEY

but that it was merely a mélange of tuneless sketches and offcuts masquerading as something experimental and profound.

From: *NME*
To: Ian Bland
There's smoke coming out of my sarcasm detector, Ian. Sometimes records reveal more and more on repeated lessons. Other times, improbably, they somehow conspire to reveal less and less. Still it can't hurt to give the record one more spin, eh? Remember, if there's one thing a young man should fear more than anything else it's premature conception – KP

DAWN OF THE ZOMBIE BANDS

From: James Kellett
To: *NME*
Looking at some of the biggest indie bands at the moment almost all of them have risen from the ashes of a previous band; Spector (Ox.Eagle.Lion. Man.), Tribes (Operahouse), Toy (JL&TJJJ), Vaccines (Jay Jay Pistolet), Yuck (Cajun Dance Party) etc. In business any good entrepreneur has had at least one failure and maybe it's the same in music. So if you're in a failing band, don't give up, just rebrand, get better and carry on. Don't give up, kids!

From: *NME*
To: James Kellett
Perseverance, dear boy, perseverance! But remember: as the great philosopher Homer once wrote: "If at first you don't succeed, give up and destroy all evidence that you ever tried." Fear the cautionary tale of young Lee Newell of Brother, Viva Brother and Lovelife – repeatedly bashing the piñata of pop is not a good look – KP

PALMA STALKER ONE

From: Jess
To: *NME*
Here's me with recent NME cover star, Chilli from Palma Violets. They were crazy on stage and Chilli got the crowd holding their arms up in the air, wiggling their fingers... Top guys, definitely would tell any one to go see them live!

SUPERMASSIVE YAWN

From: Kevin Carr
To: *NME*
Last week I saw Muse live for the first time. I've never been the biggest fan, but having seen many hundreds of live bands over the last 20 years I was interested to see them simply because they keep being voted best live act every year by a range of magazines, including *NME*. So we rocked up at the O2 with high expectations. What I found was a very good band who perhaps over compensate a perceived lack of substance with technology. I liked the spaceship cube thing. It was very clever, but surely also a distraction from the music? Shouldn't a rock 'n' roll audience pay more attention to the band and the music than the effects going on above their heads? Yes, it adds to the overall entertainment factor, but such things are more suited to a manufactured pop band. They are good, arguably very good. Are they the best live act in the world? Most certainly not.

From: *NME*
To: Kevin Carr
What's that, Kevin? Are you being too entertained? You must be a serious fun-hater if turning up the entertainment factor counts as a bad thing, and frankly the crazy spaceship cube thing is almost certainly going to be the best thing about a Muse show. If I was watching Muse the last thing I'd want to concentrate on would be the godawful music. No other rock bands are emerging from glitter balls. I presume that's why they were voted most exciting live act of all time by millions of *NME.COM* users earlier this year. Millions of *NME.COM* users who know how to have fun – KP

Web Slinging

The highlight of this week's NME.COM action

WHY DO BANDS GO ON 'INDEFINITE HIATUS'?

With Scissor Sisters announcing an 'indefinite hiatus', writer Matthew Horton decided to look into what it is that makes a band decide to call it a day, at least temporarily. From Foo Fighters burning out to Gorillaz falling out and from solo singers branching out to the Doves idea machine running out he rounded up some of the most common catalysts for a band ceasing to be. That's not forgetting simply realizing that everyone's sick of the sight of you, or 'doing an LMFAO' as its now known. *NME.COM* readers had plenty to say, both about Jake Shears, Ana Matronic and co and the wider question of whether bands every return stronger after their hiatus is up...

Best of the responses...

A big reason that you've missed is just not feeling it anymore. Some acts come to a point where while they can still come up with the tunes and do all the things required but they just don't want to do it anymore.
Hadrian Mosley

Scissor Sisters' problem is that they never managed to top that amazing debut. The next three were a mish mash of confused sounds and mediocre songwriting. I hope they go away and come back with another killer.
Mee Iam

The disappointing thing is that after two brilliant albums and one dodgy one they tried to cash in before going on this hiatus. 'Only The Horses' turned an original band into generic Top 40 drivel.
Oliver Jon Dare

Godspeed You! Black Emperor just came back with a *killer* new album after a 10-year hiatus. There's hope for all of us, even if that album was comprised mostly of reworked old material.
Emmett Cruddas

FUZZBOX REMEMBERED

From: Geoff Poole
To: *NME*
Anyone who knew and loved the great Birmingham Vindaloo label of the mid-'80s with such diverse artists as The Nightingales, Ted Chippington and the rather wonderful We've Got A Fuzzbox And We're Gonna Use It!! will be saddened to know that Jo Dunne from the latter has died of cancer aged 43. A very bright light extinguished too soon.

From: *NME*
To: Geoff Poole
Tragic news indeed, but Jo will be remembered not just as one the foremost female guitarists of the '80s but also for possessing some of the coolest and most vertiginous hair ever committed to music video celluloid. A musical and stylistic original, she'll be inspiring people to pick up the guitar for generations to come – KP

MOVE OVER SUEDE

From: Jordan Lee Smith
To: *NME*
Will you please inform Brett Anderson that a new Suede album will be unnecessary? It's 2012 for crying out loud, and Charlie Boyer & The Voyeurs have seedy glam rock-inspired post-punk covered just fine! Don't let Suede embarrass themselves again – get them to nip down to the next Voyeurs gig instead, and be proud that the spirit of their first three wonderful records lives on in the form of this wonderful new band.

From: *NME*
To: Jordan Lee Smith
I'm tempted to agree with you Jordan, I really am, but having recently seen Brett in all his snake-hipped splendour at the Corona Capital festival, I have to plead with you that surely there's enough room in the world for both Suede *and* Charlie Boyer. As an additional Suede scoop, I can also reveal that I stood next to Brett Anderson in the queue for customs at Mexico City airport and can exclusively reveal that when he's such a thorough apple-eater that he even munched down the 'apple bum'. What a hero – KP

PALMA STALKER TWO

From: Sonia Subbotina and Charlotte Wood
To: *NME*
Here's us with Sam from the Palma Violets. We met them all after the gig – so lovely!"

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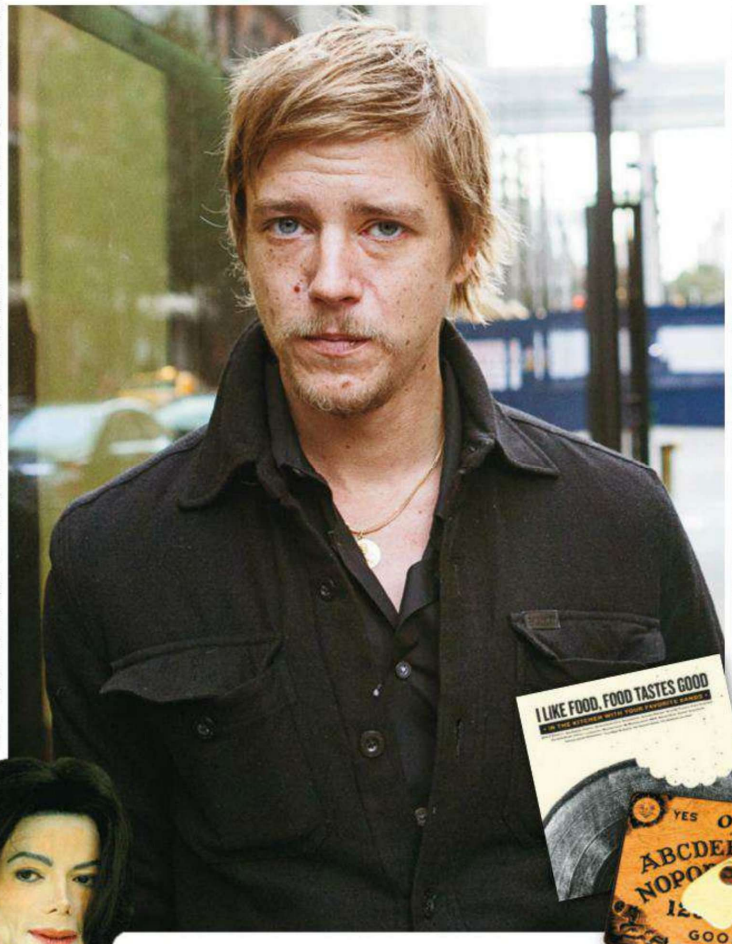
DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

PAUL BANKS
INTERPOL



QUESTION 1

Who recently said, "I'm drooling over Interpol's Paul Banks"?

"I might know the answer to this one but I'm going to plead the fifth amendment, so you can keep your point."

Wrong. Azealia Banks

"I was worried that if I got this question right I would look like a real wanker. Sorry."

Fishnets: pretty goth. Everything else: not so much

QUESTION 2

Interpol played a secret show at the Luna Lounge in New York in 2003. What did you call yourselves?

"Uhhh, we called ourselves Cuddleworthy."

Correct. Why Cuddleworthy?

"Don't ask."

QUESTION 3

You released your first solo album under the pseudonym Julian Plenti, but what was your hip-hop DJ alter ego?

"It was DJ Fancypants."

Correct. How did you come up with that name?

"I was DJing at a bar and I was being all cool and this guy was being a bit bitchy about me and called me DJ Fancypants. He meant it as an insult but I found it funny."

QUESTION 4

In which song do we discover your "best friend's a butcher"?

"That's a lyric from 'Roland'. Yeah!"

Correct

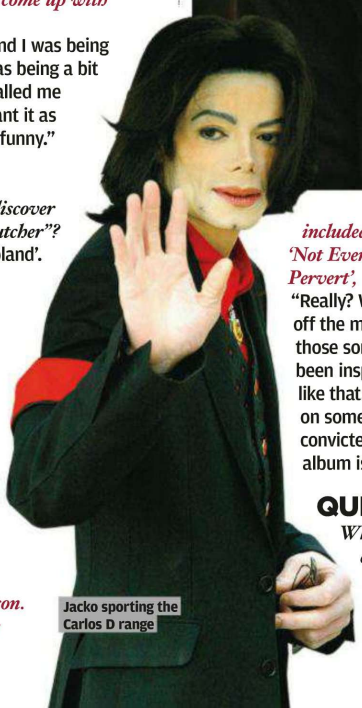
QUESTION 5

Some internet pranksters once started an online rumour that Interpol's 'Antics' was written about which pop legend?

"Dunno. I literally have no idea who that could be."

Wrong. Michael Jackson. The album's song titles included 'Evil', 'Slow Hands', 'Not Even Jail', 'Public Pervert', 'Length Of Love'...

"Really? Wow! That's not far off the mark there. One of those song titles may have been inspired by someone like that. It's a reflection on someone being publicly convicted. But, no, the full album isn't about him."



Jacko sporting the Carlos D range

QUESTION 6

What recipe did Interpol contribute to 2007's I Like Food, Food Tastes Good cookbook?

"It was probably Sam [Fogarino, drummer] who submitted a recipe, so I would guess it would be some kind of pasta dish?"

Wrong. Cacao Rosso. It's a dessert

QUESTION 7

What fitness garment do Interpol sell in their online store?

"We sell wristbands. Wait, what are they called... sweatbands. Hygiene is important, even when you're trying to keep fit."

Correct

QUESTION 8

According to Interpol's blog at the time, how many times did the band break up during the recording of third album 'Our Love To Admire'?

"Five? Yeah, we definitely broke up about five times."

Wrong. Four

"Ugh! It was a joke, that's why I thought we would have rounded it up to five."

QUESTION 9

Which of your songs has a video that features a puppet at the scene of a crash?

"That would be the video for 'Evil'. The puppet lip-syncs along to my voice. It's a pretty cool video."

Correct

The puppeteer who made Paul Banks wasn't so hot at noses

QUESTION 10

What did NME's Mark Beaumont joke about doing at an Interpol gig?

"I have no idea. I don't want to know either."

Wrong. He joked about using a Ouija board to summon the spirit of Joy Division's Ian Curtis, so he could say: "You owe me money, you bunch of one-dimensional, plagiarising faux-goth fucks"

"(Hangs up)"

Ian Curtis winces at Question 10

Total Score

6/10

Paul was unavailable for score comment

WORDS: JAMIE CROSSAN PHOTOS: RICHARD JOHNSON, EMILIE BAILEY, ROB VERHORST/REDFERNS, JON SANTA CRUZ/REX FEATURES

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